VOGUE

APRIL 1

Shopping Guide to the New Dress Shapes

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 14

Your Best Face: How to find it

60 CENTS

Evan-Picone

you just know they're by Evan-Picone . . . by the finesse of detail, the perfectionist tailoring, the individuality of design . . . in a wonderfully practical Dacron-and-Cotton. The skirts, about $13 each. The companion shirts are naturally by Epic Ltd. . . . sleeve-free, about $8; roll-up sleeve, about $9. All . . . sizes 8 to 18.
At only the finest stores in America. Prices slightly higher in the West.



Evan-Picone

Evan-Picone Inc., 1407 Broadway, New York 18



PLUCER

Empress Chinchilla in our own Exclusive Design

designed by our own Emeric Partos
and custom-made in our own workrooms
in this precious fur for a precious few.
Fur Salon, Second Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Estevez, too, is MAXWELL-MINDED!



MAXWELL TEXTILES, 1407 Broadway, New York, a division of L. Hyman, Inc.

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

APRIL 1, 1958



PENN

COVER

Flowered clocherie: a flip new rose-splashed silk hat worn here with a Garbo coiffure, a black chemise dress with a pussycat collar and bow. Hat by Adolfo for Emme; also at Hutzler's; Hudson's; Neiman-Marcus; I. Magnin. More about the coiffure by Enrico Caruso, on page 71. Dress details, page 147. Gold bamboo cigarette holder from Tiffany (here giving handsome mileage to the filtered smoke of a Kent cigarette). Revlon's Touch and Glow make-up, Bravo lipstick.

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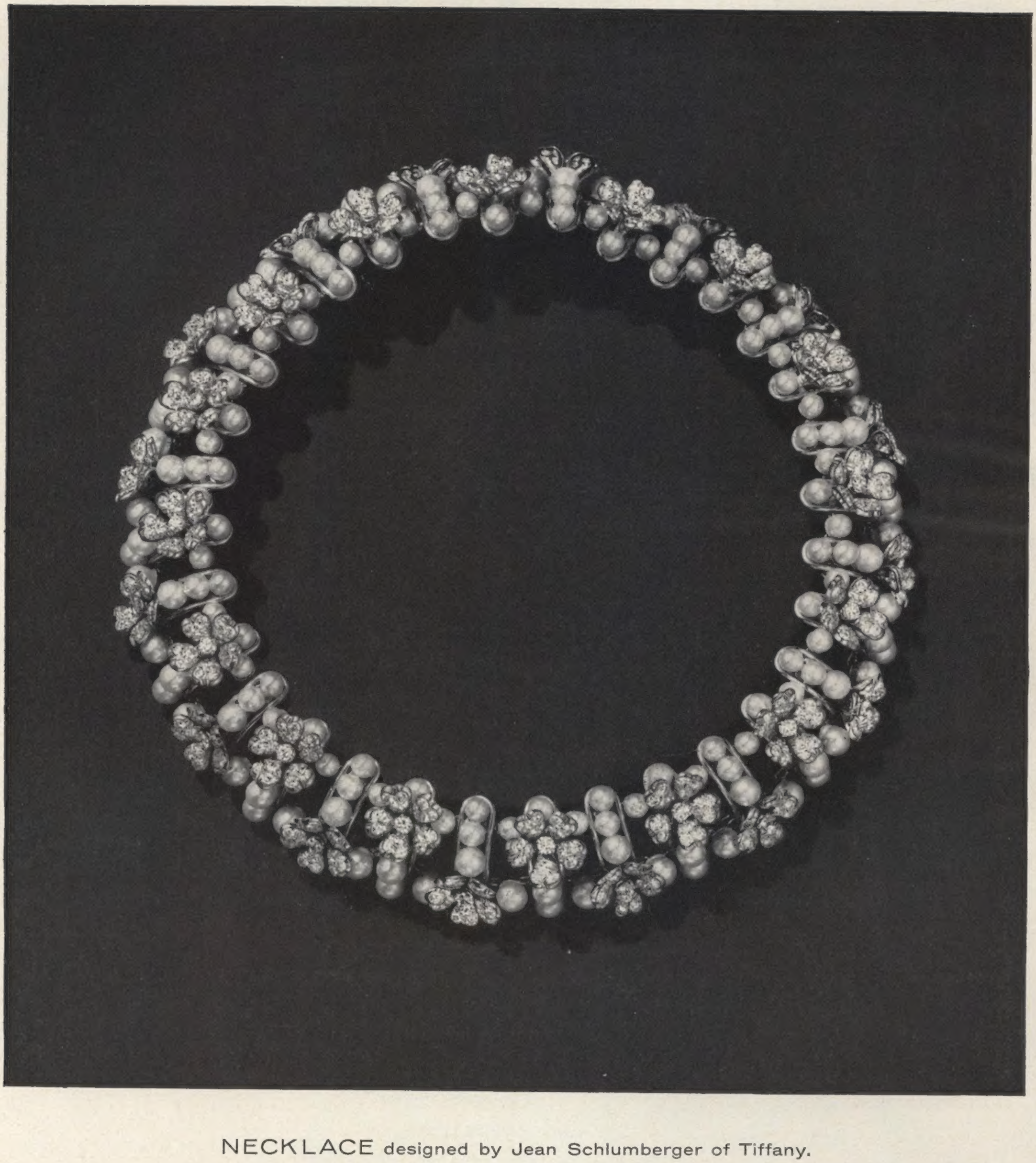
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Vol. 131, No. 7
Whole No. 2007



NECKLACE designed by Jean Schlumberger of Tiffany.

Fifteen thousand five hundred dollars, including federal tax.

TIFFANY & CO.

NEW YORK



BACK-DROP PRINT...

high up front, low pouf back,

ending in a harem panel skirt. The whole effect like a slim,

exciting, flowering branch, crowned here with our froth of fronds hat.

Cocktail dress by David Levine in turquoise, coral or sungold silk. 100.00

Designer Dresses

New York Manhasset White Plains Chicago Cleveland Boston Palm Beach

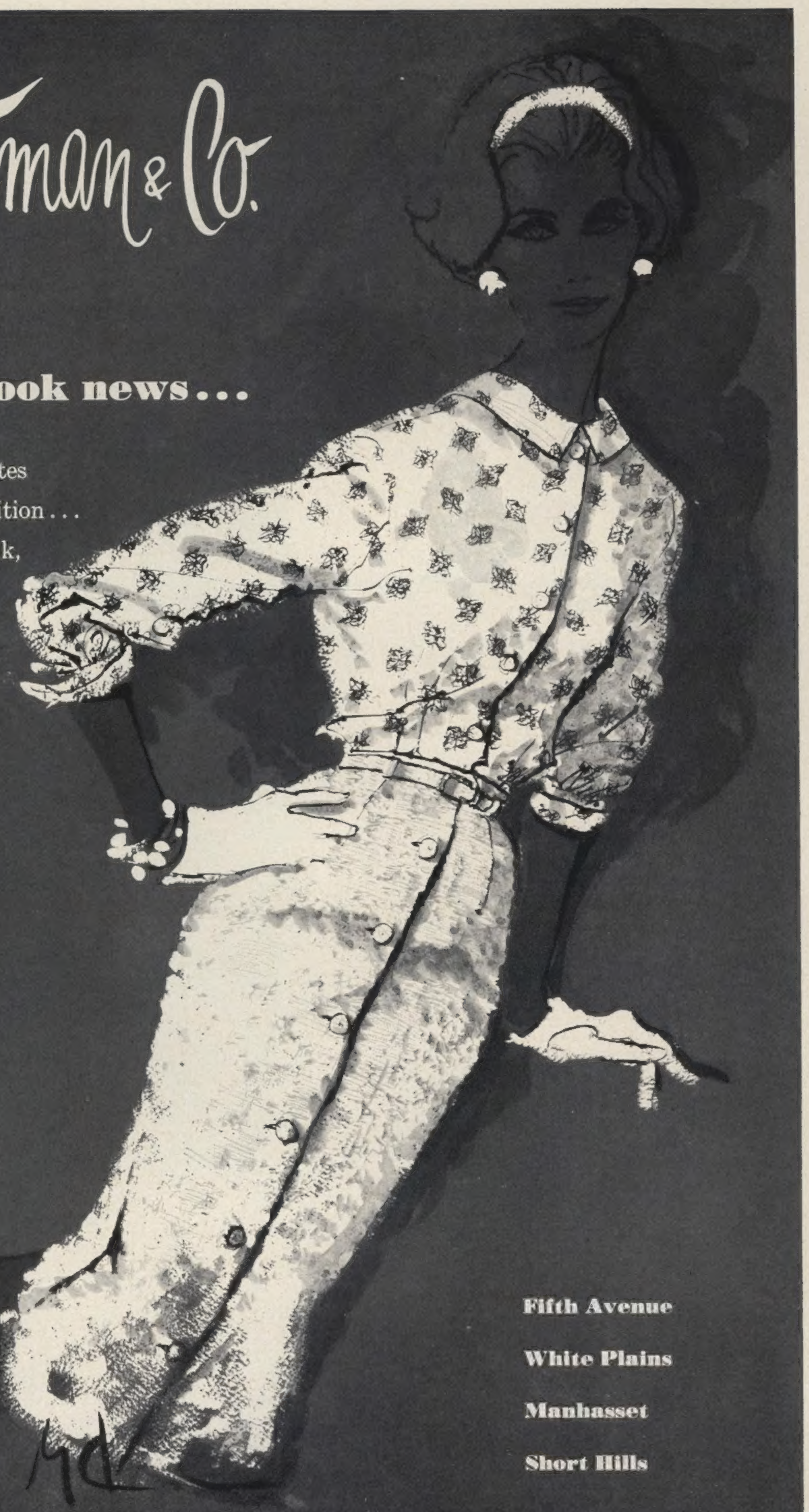


a FABERGÉ presentation...

B. Altman & Co.

Meadowbrook news...

Altman's own collection of separates
in the classic Meadowbrook® tradition...
skirts, shorts and slacks in raw silk,
linen or wool flannel with
coordinated shirts.
Here :
natural raw silk skirt,
8 to 16, 29.95
coordinated silk print shirt,
8 to 18, 15.95
third floor



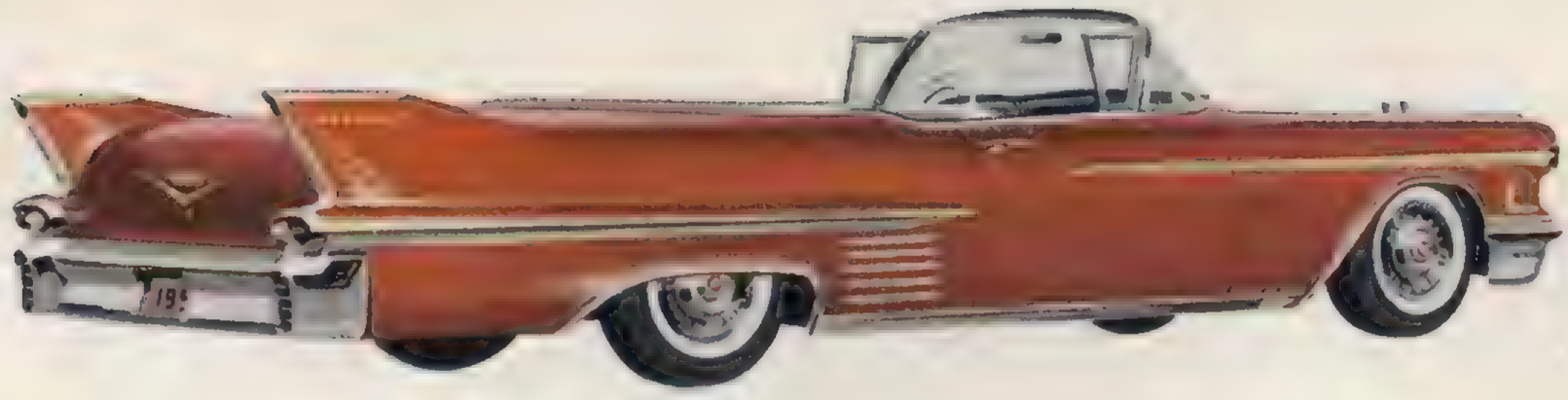
Fifth Avenue

White Plains

Manhasset

Short Hills


As 1958 as
the Brussels Fair,
Adele Simpson's own
interpretation of
the new relaxed silhouette.
In Galey & Lord's
travel-wise double-woven cotton.
Galey & Lord
1407 BROADWAY, NEW YORK 18, N. Y.
Burlington
QUALITY
A MEMBER OF
BURLINGTON
INDUSTRIES



If there is one word which sums up the satisfaction a lady finds in her Cadillac, that word is—*confidence!* And it is a confidence which comes not only from the car's wonderful dependability and sureness of handling, but also from her very *choice* of a motor car. For wherever she travels, she knows her Cadillac is recognized as the Standard of the World. We invite you to take the wheel of your favorite Cadillac soon—to inspect its Fleetwood coachcrafting —and to inquire about the fabulous Eldorado Brougham.

GM
FORWARD FROM FIFTY

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Cadillac

EVERY WINDOW OF EVERY CADILLAC IS SAFETY PLATE GLASS




Hansen
Side drape pouf—
delicately jeweled
Milwaukee 1, Wisconsin

YOU–reflecting this Love Pat'radiance...always!



©REVLON, INC., 1958

Loose powder and other compact make-ups turn orange-y!
But not 'Love-Pat'...the <u>complete</u> make-up!

Why? Because 'Love-Pat' contains up to *3 times as much beauty oil* as powder or other compact make-ups. Your skin oils can't affect 'Love-Pat,' so it won't turn orange-y!

With 'Love-Pat' you smooth on a creamy foundation that has powder's *velvet* finish. To start the day and for touch-ups all day . . . get 'Love-Pat'! Tomorrow!

*PLUS TAX



New! Futurama metal compact . . . 'Love-Pat' inside . . . refillable. 3.50*

Revlon

New tortoise-shell tone compact with 24K gold design. In 9 radiant shades. 1.35*

'LOVE-PAT'

PRESSED POWDER PLUS FOUNDATION WITH LANOLITE

LOOK

they're all wearing Shirtwaisters® by

Serbin

Reg.U.S.Pat.Off.595,986

11.95

Shirtwaisters, Shirtwaisters . . . . everywhere! Creamy, dreamy, no-iron cottons. With so much style and so little care! Relaxed in every detail . . . . button tab collar . . . . roll-up sleeves . . . . full-length button front. At better stores everywhere, or write Serbin, Inc., 1280 S. W. First Street, Miami, Florida

a. Striped in pink, yellow or blue

b. Tie print in red, blue or tan

c. Solid tones in pink, yellow or blue

d. Checked in pink, yellow or blue



Jantzen

international set

top fashion: the cover-up

"tamanaco", swim suit ahead of its time...
created by Jantzen in fabulous Caracas
under the spell of the legend
of the Conquistadores and the most
sophisticated beach scene in the world.
Fabric is ribbed ®"fabulastic" woven boucle...
collar and trim are knit...
colors are marvelous 22.95

Jantzen Inc. • Portland 8 • Oregon

NO OTHER SWIM SUIT SHAPES YOU AS BEAUTIFULLY AS A JANTZEN



At home anywhere in the world, this perfectly beautiful dress in a blend of 75% "Dacron"* polyester fiber and 25% flax. Perfect because this new spring-through-summer blend is light and lovely to wear. Pleats are lasting; wrinkles, no worry — and its flower-fresh charm goes on and on. The fiber behind all these pleasures — "Dacron" Also beige, blue, red or royal blue. Sizes 8-20. About $65. At Lord & Taylor; Marshall Field; Julius Garfinckel & Co.; Montaldo's; Gidding's; Sakowitz; Halle Bros. Co.; Kaufmann's; Wolf Bros Women's Shop.

*"DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR DRESS SHOWN HERE. HAT BY SALLY VICTOR.

NOTE: BRAND NAMES WEEK
is April 13th through April 20th

How to use the fashion ideas from April 1 **VOGUE** *Trade Edition*

You can use this issue as a guide to the new fashions ready now. Note these ideas in your advertisements, displays, and spring fashion shows, using the clothes from your own stocks that illustrate the fashion points.

Use "VOGUE SAYS" quotes (on the next page) to headline your advertisements, and displays.

1. The new dress shapes

New shapes to change the shape of spring-summer, including:

trapezerie
firecracker flounce
double firecracker
high waist; balloon skirt
skirt soufflé
the chemise straight
the veiled chemise
the fluted chemise
the parachute chemise
the chemise break—at hip level

(pages 72 to 81)

2. New flash-back necklaces

New order for necklaces—about-face, to fall down the back (pages 114 to 117)

3. The one-suitcase travel plan

A now-through-August wardrobe in the space of a single suitcase—carried by colour—beige, black, white—plus 1 suit and 1 coat to wear, 1 coat to carry (pages 96 to 103)

4. 1958 fashion colourworks, and new shapes in lingerie

Power-packed pink turning up now in lingerie; shorter slimmer slips for the new shape of chemise-dressing (pages 120 to 125)

More VOGUE fashion points, to headline in your promotions

HATS . . .
flowered clocherie (on the cover); orangerie turban; the Buster Brown Breton (pages 79, 147)

A NEW COIFFURE . . .
shorter, with a deep side part; tips sweeping along the cheekbone (on the cover; page 71)

FASHIONS IN LIVING: *Spring table setting with roses; party tables.*

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 1, 1958, VOL. 131, NO. 7

Your Release Date: April 1

Here are the **"VOGUE SAYS"** *quotes for you to use in presenting your own new spring fashions in your newspaper advertisements and window displays:*

THE NEW DRESS SHAPES

Vogue Says: *"New dress shapes—to change the shape of summer"*

Vogue Says: "High waist; balloon skirt"

"Trapezerie"

"Fluted chemise"

"Veiled chemise"

"Firecracker flounce"

"The parachute chemise"

"The chemise straight"

"The chemise break—at hip-level"

"Skirt soufflé—shaping the evening"

"Double firecracker flounce"

"The Buster Brown chemise"





...continuing the new look in fashion with more **"Vogue Says"** *quotes*

3 HAT IDEAS



"Flowered clocherie"
"Orangerie turban"
"The Buster Brown Breton"

NEW LINGERIE SHAPES

"The chemise-look slip"
"Short form slips—for the new shapes"
"A shorter slip—dress-shaped"

COIFFURE THOUGHT

"Cropped hair—new fashion-shape"
"Hair cut short—a deep side part"



COLOUR SURPRISES

"Firecracker colours—red, green, gold"
"Power-packed pink"
"Rouge-red"

NEW ORDER FOR NECKLACES

"Flash-back necklaces—for late-day chemiserie"

FASHIONS IN LIVING

"Traditional combined with contemporary—successful table setting"



Balalaika can make this the spring you'll remember

Mist yourself in a cloud of fragrance; carry a purse flacon for perfume touch-ups, and you shall have spring wherever you go. Balalaika makes you think of happy things . . . it makes *him* think of you!

...a fragrance mood by Lucien Lelong

Lucien Lelong perfume $5.00 to $25.00 ☆ purse flacon $3.50 to $10.00 ☆ cologne $2.00 to $5.00 (ALL PRICES PLUS TAX)

PHOTO: LEN STECKLER



the look that nature intended*

Bali

Bali-"lo"—newest of the famous Bali Bow Brassieres—is **really** low! And its smoothly-rounded natural line gives the **one** look that is right with sheath or chemise, blouson or backless. Bali Brassiere Co., Inc., 393 Fifth Avenue, New York 16

BALI BOW BRA

*REG. APP. FOR

...but her choice in cottons is Springmaid



Ranch House by Robert Engelbrecht A.I.A.

HENRY ROSENFELD

combines good design and graceful line in a bouffant dress of SPRINGMAID'S wrinkle-resistant CATAWBA cotton requiring little or no ironing. Bright white buttons and rhythmically repeated bands add sparkling accent notes. Navy, black, toast. blue or pink. Sizes 8 to 18. About $11.

Boston, Mass., Filene's
Chicago, Ill., Carson Pirie Scott & Co.
Cincinnati, Ohio, Shillito's
Cleveland, Ohio, The Higbee Co.
Detroit, Mich., J. L. Hudson Co.
Indianapolis, Ind., L. S. Ayres & Co.
Los Angeles, Calif., The May Co.
New York, N. Y., Franklin Simon & Co.
Philadelphia, Pa., John Wanamaker

The Chemise Tailleur,
designed by Belle Saunders—supple dress of TONEL
silk and cotton tweed meets its match in a jacket with
crisp white collar and self-bows. Sizes 8 to 18.
Blue or gray. About $50.00. At the stores listed...or for
store nearest you, write to
Abe Schrader Corp., 530 Seventh Ave., New York.

THE BON MARCHE, *Seattle and Northgate, Wash.*
JORDAN MARSH CO., *Boston, Framingham and Malden, Mass.*
JOSKE'S, *San Antonio, Texas.*
MAAS BROS., *Lakeland, Sarasota, St. Petersburg and Tampa, Fla.*
STERN BROS., *New York City, Great Neck, N.Y. and Paramus, New Jersey.*
TITCHE-GOETTINGER CO., *Dallas, Texas.*

Abe Schrader sets fashion in Motion



.PRICES SLIGHTLY HIGHER IN THE WEST
.DACHETIE HAT

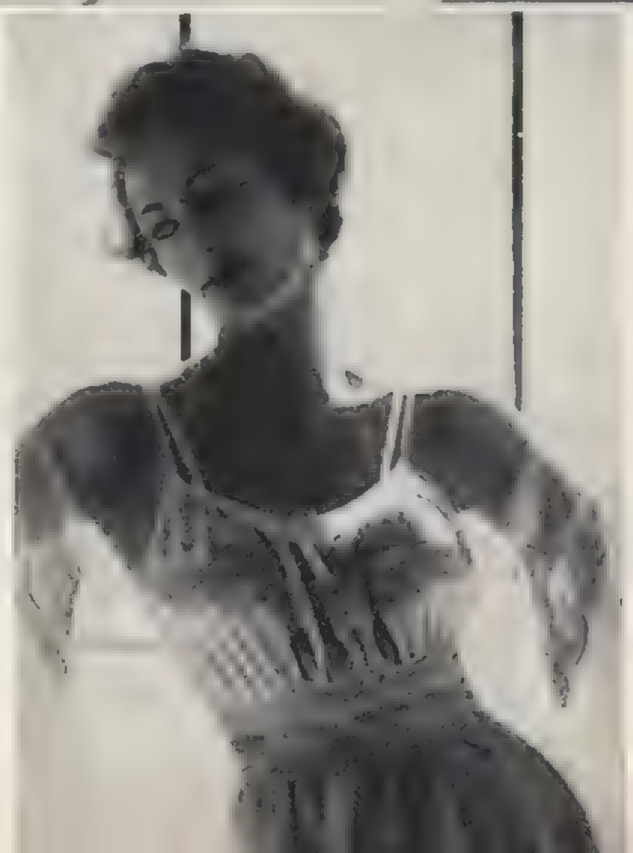
Photos by Kuhner at Estate Carlton, St. Croix, Virgin Islands

Feel like a bride in a gilded cage... ...in this Van Raalte ensemble

Honeymoons go on forever, if you keep thinking of yourself as a bride. A romantic case in Rose Point: Van Raalte's nylon tricot and lace gown and peignoir ensemble. Lace is appliquéd on the lined double-net bosom and midriff of the gown, on the sleeves and neckline of the peignoir. Two floating layers of nylon form the peignoir; one sheer over one opaque layer form the gown. At your nicest stores.

#8907. PEIGNOIR with MATCHING GOWN (#8837) in Cloud White and Primrose Pink with White lace and net. Also in Papaya or Wisp Green with Ecru lace. 32 to 38. Set, about $35. Gown alone, $14.95.

Because you love nice things





YOO HOO... HERE'S THE LOOK YOU'VE BEEN WAITING FOR... THE MARVELOUS HAND-LOOMED FABRIC LOOK WE'VE ACHIEVED BY TEACHING THE LOOM TO WEAVE LIKE SKILLED HANDS... CREATING NEW TEXTURE, DEPTH, AND COLOR CONTRAST, AVAILABLE FOR THE FIRST TIME AT YOUR NICEST STORE, TAGGED

THE SHELTON LOOMS



Weatherbee *fashions a fabulous rain-or-shine coat, exquisitely tailored with deep back pleat of new "Box Loomed Boucle" in grey, golden mocha or pebble blue... or new "Bobbin Beauty" in shimmering grey sparked with blue, red or gold. About $40 at B. Altman & Co., New York and branch stores; I. Magnin & Co., California and Seattle; Marshall Field & Company, Chicago; Hahne & Co., Newark; John Wanamaker, Philadelphia; Kaufmann's, Pittsburgh and stores everywhere.*

Sidney Blumenthal & Co., Inc., 1 Park Ave., N.Y. Also makers of pile and fur-like fabrics, fabrics for home furnishings and automotive industries, Loma Loom carpets, and spinners of fine yarns

LASTEX®



When you buy a girdle or bra made with Lastex you can feel certain that it has been designed and made to give you not only fine fashion but better fit, extra comfort and longer wear. For superior corsetry depends on Lastex—the finest and foremost of all elastic yarns—for so much of its beauty and function.

TEXTILE DIVISION

United States Rubber

Rockefeller Center, New York 20, N. Y



Illustrated, left to right: Carillon, Starfire, Eloquence, Modern Victorian.

AVISCO® FASHION FIBERS



Incredibly fine Avisco rayon and acetate lend your newest summer crepe sheer beauty, and a light, dry touch you'll love. You can be sure it will keep its color, shape and texture in dry cleaning, because the Allen-Peck fashion is tagged with this promise of tested fabric quality.



American Viscose Corporation
New York 1, N.Y.

Slender, tucked dress of Bloomsburg's Arbella crepe with trimmed wool jacket fashioned by Allen-Peck. Beige, blue, navy, coral or white. Custom sizes 12-22. About $70.

New York, B. Altman & Co. • Philadelphia, Strawbridge & Clothier • Syracuse, The Addis Co. • Indianapolis, L. S. Ayres • Los Angeles, Bullock's

A DIVISION OF GENERAL SHOE CORP.

MUTATION BY

I. Miller

A bright new I. Miller idea
in Fleming-Joffe leather,
individually hand-ombréd to
blend with your
dominant new costume color.



CHEVY CHIC

Fashion's glamor is an end in itself. Rome's Simonetta and Paris' Castillo have captured it in these lovely reflections of Chevrolet style, Chevrolet colors—Simonetta, with a short silk ball gown in Chevy's Tropic Turquoise . . . Castillo, with a daring cocktail dress featuring billows of Arctic White peau de soie, a silk taffeta bolero-with-stole in vivid Rio Red.

But in cars, beauty is only as beauty does. That's why the lovely 1958 Chevrolet is built to do just as you bid it. You'll love its effortless steering behavior, its obedient parking manners. See your Chevrolet dealer for the key. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.

CHEVROLET



...the fabric is 'self controlled'!

Guaranteed by Good Housekeeping

Rest easy in nighties of 'self controlled'® Magicale, the stuff that dreams are made of. Magicale is a no-iron batiste blend of Dacron*, pima cotton and nylon, a dreamy fabric made especially for lingerie. These easy-care fabrics come in sleepwear, and dresses, too, so remember to ask for them . . . they remember to stay beautiful!

Artemis sleepwear: Left, Baby Doll set, about 8.00. Right, waltz length gown, about 9.00. White with blue embroidery; pink or jonquil with white embroidery. Sizes 32-38. At Lord and Taylor, New York and all stores; Rich's, Atlanta; R. H. Stearns, Boston; Halle Bros., Cleveland; Joseph Magnin, California and Nevada.

BERKSHIRE BH HATHAWAY

'self controlled' fabrics



U.S. KEDETTES®

THE WASHABLE CASUAL SHOES



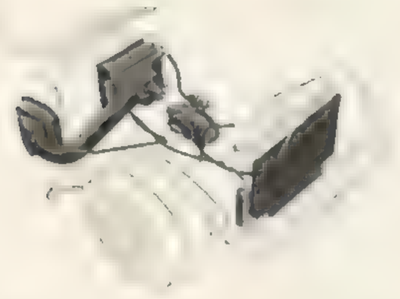
These cool, bouncy little fabric toppers feel like nothing on...cost next to nothing...take only a minute to wash...and always look so nice, smart women wear them everywhere under the sun. Illustrated, Beau Geste 4.95.

United States Rubber

Rockefeller Center, New York 20, New York



"CONFIDENTIALLY...IT'S AS COOL AS OUR POOL"



CUSTOM...UNDER THE HOOD



COOL-PACK...UNDER THE DASH

Sun's bearing down . . . heat's unbearable! But your mink can go along all summer long with Harrison Air Conditioning in your General Motors car. You simply move a lever . . . and just like magic . . . *suddenly it's cool!* A flick of the finger sets the comfort level, and your fast, efficient Harrison Air Conditioning System pours cool, clean, dehumidified air into every corner of your car. And just imagine . . . you'll ride in style every air-conditioned mile no matter how hot or humid the weather outside. Gone with the wind are dirt, insects and objectionable road noises. With windows up, only cool, refreshing air comes in. And now there are two great Harrison Air Conditioning Systems—the sensational new *Cool-Pack* for Chevrolet, Pontiac and Buick and the famous Custom "under-the-hood" system for *all* GM cars. Drive relaxed, arrive refreshed with Harrison Air Conditioning.

cool air by the carload

HARRISON

AUTOMOTIVE AIR CONDITIONING

FROM THE PROGRESS OF THE PAST . . . THE PROMISE OF THE FUTURE

HARRISON RADIATOR DIVISION, GENERAL MOTORS CORPORATION, LOCKPORT, NEW YORK

*Reg. U.S. Pat. Off. Copyright 1958, Peter Pan Foundations, Inc.

no body
is perfect

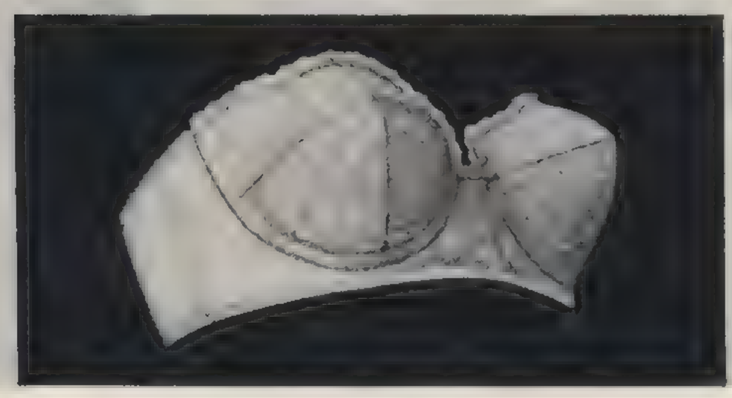


every body
needs

PETER PAN

Does your figure need
a lift here, a slimming there,
more contour, less detour?
Darling, you need Peter Pan
Bare Hug . . . and Light Fantastic!





LIGHT FANTASTIC* — The girdle that does more for you — *and* your new spring fashions! Clever criss-cross bands—front and back, whittle your waist, trim your tummy and derriere. White nylon power net. Sizes 25-32 . . . only 10.95. Panty girdle, detachable garters . . . only 12.95. Over-waist girdle . . . only 15.00.

BARE HUG™ — The bra that stays with you skin-snug! Comfortable cling woven into all-elastic sides and back. Hidden Treasure* contour cups. Attachable straps for any neckline. White nylon lace or cotton broadcloth. 32-36A, 32-38B, 32-38C . . . only 5.00.

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Necklace, bracelet, earrings, pin:
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LISNER

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RUTLEDGE

Cardin Low-skirt dress copied by Herbert Sondheim in Cohama Rayon-and-Silk.



The new Shapes of Paris brought to life by Rayon

On these pages, a significant collection of original Paris models, photographed in Paris in French fabrics woven with rayon and copied by American designers in American fabrics with Rayon.

de Givenchy High belted suit copied by Harry Frechtel in Crestwood Rayon-and-Silk.

Balenciaga



Low panel dress copied by Herbert Sondheim in Cohama Rayon-and-Silk.
High waist coat copied by Harry Frechtel in an all Rayon fabric by Charles Bloom.



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gives
meaning
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...to the new Paris silhouettes,
creates a lithe new range of fabrics
with a special gift for molding...
that flow easily into the flying lines,
the slopes and sudden curves.

Laroche Youngest chemise copied by Jerry Greenwald in Folker Rayon-and-Acetate.



Rayon
the fiber
of living

...paces the major trends season after season. American copies of the Paris originals on these four pages will be available about April 15 at B. Altman and Co., New York; L. S. Ayres, Indianapolis; Carson, Pirie, Scott, Chicago; Filene's, Boston; Julius Garfinckel, Washington; Harzfeld's, Kansas City; Joseph Horne, Pittsburgh; Hudson's, Detroit; I. Magnin, California and Seattle; Rike-Kumler, Dayton; Sakowitz Bros., Houston; Strawbridge & Clothier, Philadelphia; and other fine stores. All hats at Carson, Pirie, Scott, Chicago.

AMERICAN RAYON INSTITUTE, INC.
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Fortano photographs in American Original dress and accessories By Trigere

she
must
be
wearing a Gossard '10' bra



another Gossard Original*

Only the new '10' bra gives the uplift and day-long comfort that make Trigere's "Three Thirds" design a joy to see and be seen in. It will do the same for *you* in *your* Spring dressing.

Cotton with elastic banding to prevent binding around the bottom edge and to firm the cup-sides. Find *your* '10' bra at any leading store or shop. $3 **Pat. pending*

THE H. W. GOSSARD CO. • Chicago • New York
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MEET MR. MORT
ABOUT $39.00 ■ BERGDORF-GOODMAN ■ BRAMSON'S ■ NEIMAN-MARCUS ■ BULLOCK'S WILSHIRE

DRESS BY NAT KAPLEN
IN FASHION'S NEWEST COLOR: BANANA



Bananas are in Vogue ...

making news in fashion and in diets, too—for a medium banana has only 88 calories! Marvelously satisfying, with the sweet flavor you yearn for (plus vitamins and minerals you need), calorie-low bananas make dieting so much easier!

Calorie-low!* Vitality High! Bananas belong in your daily diet!

* CALORIE LOW — Only 88 calories in a medium banana, according to the U. S. Dept. of Agriculture. Fruits as a class are low in calories, and bananas are a particularly low-calorie food because they are usually eaten straight from the peel with no high-calorie extras added.

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Fifth Ave., New York 22, N. Y.

Banana...



Matti of Lynne

designs the monogrammed shirtdress and chemise in Cohama's silky, drip-dry dacron and Pima cotton. Banana, navy, raspberry or French blue.

The Shirtdress. **27.95**
Without Monogram. **25.00**
Sizes 10 to 18.

The Chemise. **21.95**
Without Monogram. **18.95**
Sizes 10 to 16.

The Shirtdress also available in Cohama's jacquard weave "Cupioni" rayon, dacron and cotton (see swatch). Banana, navy, white, beige, blue. Sizes 10 to 18. **25.00** (without monogram).

Allow 3 weeks for monogramming.

And at all our Branches

Look your fashion best! Calorie low...

new fashion flavoring



Cabana designs in printed cotton piqué
by Soptra, for the sun filled days by the sea. The boy -
short bathing suit with zipper front. 10 to 20. **22.95**
The sun dress with "V" back. 10 to 18. **22.95**
Both in banana-citrus and green; or
blue-and-green prints.

And at all our Branches

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...vitality high! Bananas belong in your daily diet!

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Banana...



Youngland fashions sister dresses in this delectable banana color. The "Butterfly" dress (left) in fine cotton with tucked bodice, embroidered organdy band at waistline. Nylon petticoating. Sizes 3 to 6x. **8.95** Sizes 7 to 14. **10.95**
"Sugar Coated" cotton organdy dress (right) with an embroidered overskirt, rayon satin sash and embroidered bodice. Sizes 3 to 6x. **14.95** Sizes 7 to 14. **16.95**
Both styles also available in blue.

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Yolande dips dainty lingerie to this new fashion hue . . . banana!
The Empress gown in nylon tricot with an imported lace portrait neckline.
Sizes 32 to 36. **12.95**
The sheath-slim half slip in nylon tricot with a deep, imported lace hemline.
Sizes small, medium, large. **7.95**

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. . . vitality high! Bananas belong in your daily diet!



Nat Kaplan fancies the printed cocktail cotton in this delicious banana color. (Left) fine imported cotton petticoated to dancing fullness and framed in a portrait neckline. Banana or turquoise. (Right) Millefleurs print with a delicately scrolled scoop neckline . . . a petticoat underskirt. Banana or blue. Both, sizes 10 to 16. **55.00** each.

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Look your fashion best! Calorie low . . .

new fashion flavoring



Sheffield's imported beauties
share fashion's taste for banana!

Top to bottom:
LITTLE BUTTON watch with tiny golden-colored metal face that buttons through a wrist band of banana-colored imported glove leather. **17.95**

SWISS MISS watch with scalloped colored enamel face and matching suede band.
Banana, white, sapphire, red or black. **10.95**

PETITE QUARTET watch of golden-colored metal with four accompanying quick-change bands in banana, white, black and red. **16.95**

Prices plus tax

...vitality high! Bananas belong in your daily diet!

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And at all our Branches



LADY LONG LEGS. Super-slims hips, thighs, legs via powerful satin panels. French Secret dip frees waist, non-bind legs stay put without nylons, can't ride up. Hidden garters. Nylon power net 10.95. For store and free booklet write to Olga, Dept. V48, 7915 Haskell, Van Nuys, Cal.

DENMARK

By Sacheverell Sitwell

On the principle that the farther one is removed from a place the fonder one gets of it, this article on Denmark is being written on board a boat in the Mediterranean, bound for Beirut. From here, somewhere out in the blue abyss between Sicily and Crete, Denmark does certainly seem a long way away. Not so far, though, that the summer sounds of the Tivoli Gardens do not still strike an echo, but it all sounds like a little musical-box tune, like the air to which the doll Coppélia moves jerkily when the curtain rises on the ballet. And, in the story, Doctor Coppélius came from one of the towns along the Baltic, and had he ever lived would certainly have been to Copenhagen.

Thinking of all this, there now comes to mind the complete picture of that northern city, all grey and white, and it must be said, even on the first day in July or August, lying there as though ready for the falling snowflakes. We seem to see them softly fluttering like swan's down. Molesworth, sent over as an envoy to Denmark by William of Orange, tells of the Royal hunts when swans were killed in large numbers on the flat wooded shores near Copenhagen.

Wherever you go in Denmark, you see most fascinating portraits of her kings and queens—in old castles in the depths of the country, on the green islands, all pointing to how advisable it is to bring your car. And also, before starting, to procure, somehow or other, a forgotten book, *A Year's Residence in Jutland and the Danish Isles*, by Horace Marryat (brother of the Captain Marryat of *Midshipman Easy*), a book published in two volumes by John Murray in 1860. Horace Marryat is the charming and indispensable companion for a journey in Denmark. In his pages you read of the castles and country houses, and learn, imperceptibly, the history of the country. Denmark is one of the oldest monarchies in Europe, and perhaps this is the only way for an Englishman to master the chronicle of her kings and queens.

But we will go back to the beginning, and embark at Harwich, England, on the white ship that sails for Esbjerg. As usual in these matters, the rule holds good that the first shall be last. If you get to Harwich early and are a prey to nervous preoccupation, your car will go on first and come off last, and vice versa. Meanwhile, there is *smörgåsbord* to look forward to, for a spectacular dinner or luncheon of this sort is laid out on the dining tables; so many different kinds of herrings alone, that one can not believe it and loses count. It is a short and clean journey, and next morning, soon after midday and an early luncheon, we are at Esbjerg.

It is easy enough to go straight to Copenhagen along the excellent roads, but a better plan is not to be hurried and go a little to the south, only some twenty miles, to Ribe. This is the oldest, and perhaps the prettiest, town in Denmark, and it has the advantage that within an hour of landing you can see for yourself how delightful Denmark can be. It has the stepped and gabled houses made of brick, it has the storks' nests, and the "Father Christmas" postmen, often with white beards, and wearing the Royal livery of red. And after an hour or two in Ribe, it is easy to go on, across the neck of Jutland, over a huge bridge on to the island of Fünen and so to Odense. Myself, I am not fond of Odense, but then I would like to give Hans Andersen a rest and find out something else about the Danes. At Odense it is all Hans Andersen. And so on and over by ferry from Nyborg to Zealand, the main island, and to Copenhagen.

(Continued on page 50b)

Here is where you can buy the easy-care, easy-living fashions on the following pages

Celanese

summer loves ARNEL

Abilene, Texas	Grissom's
Akron, Ohio	M. O'Neil Co.
Albany, N. Y.	John G. Myers Co.
Albuquerque, N. M.	Kistler-Collister
Allentown, Pa.	H. Leh & Co.
Amarillo, Texas	Blackburn Bros. Inc.
Atlanta, Ga.	Rich's Inc.
Austin, Texas	E. M. Scarbrough & Sons
Bakersfield, Calif.	Malcolm Brock Co
Baltimore, Md	Hochschild, Kohn & Co.
Berkeley, Calif	J. W. Hink
Binghamton, N. Y.	McLean's Dept. Stores, Inc.
Birmingham, Ala.	Loveman's, Inc.
Boston, Mass.	Jordan Marsh Co.
Bridgeport, Conn.	Howland Dry Goods Co.
Buffalo, N. Y.	The Sample
Charleston, S. C.	James F. Condon Co.
Charlotte, N. C.	Efird's
Chattanooga, Tenn.	Loveman's, Inc.
Chicago, Ill.	Mandel Bros. Inc.
Cincinnati, Ohio	H. & S. Pogue Co.
Cleveland, Ohio	The Higbee Co.
Columbia, S. C.	James L. Tapp Co.
Corpus Christi, Texas	Lichtenstein's
Dallas, Texas	W. A. Green Co.
Dayton, Ohio	Rike-Kumler Co.
Denver, Colo.	The May Co.
Detroit, Mich.	Winkelman's
Duluth, Minn.	Duluth Glass Block Co.
El Paso, Texas	Popular Dry Goods Co.
Evansville, Ind.	The Evansville Store
Flint, Mich.	Winkelman's
Fort Lauderdale, Fla.	Burdine's
Fort Smith, Ark.	The Boston Store Dry Goods
Fort Wayne, Ind.	Wolf & Dessauer
Fort Worth, Texas	W. C. Stripling Co
Fresno, Calif.	Gottschalk's
Galveston, Texas	E. S. Levy & Co.
Grand Rapids, Mich	Paul Steketee & Sons
Green Bay, Wisc.	H. C. Prange
Greensboro, N. C.	Ellis-Stone Co.
Greenville, S. C.	Ivey's
Hartford, Conn.	Lord & Taylor
Indianapolis, Ind.	The Wm. H. Block Co.
Kansas City, Mo.	Macy's
Lakeland, Fla.	Maas Bros.
Lincoln, Nebr.	Miller-Paine Inc.
Little Rock, Ark	Pfeifer's
Long Beach, Calif.	Buffum's
Los Angeles, Calif.	J. W. Robinson & Co.
Louisville, Ky.	Stewart Dry Goods Co.
Lubbock, Texas	Hemphill-Wells
Madison, Wisc.	Harry S. Manchester Inc.
Memphis, Tenn.	Julius Lewis Co.
Miami, Fla.	Burdine's
Miami Beach, Fla.	Burdine's
Milwaukee, Wisc.	Gimbel Bros.
New Haven, Conn.	Edward Malley Co.
New Orleans, La.	Maison Blanche Co.
New York, N. Y.	Lord & Taylor
Norfolk, Va.	Smith & Welton
Oakland, Calif.	H. C. Capwell Co.
Oklahoma City, Okla.	Kerr's Inc.
Omaha, Nebr.	J. L. Brandeis & Sons
Philadelphia, Pa.	Lord & Taylor
Phoenix, Arizona	Korrick's Inc.
Pittsburgh Pa.	Gimbel Bros.
Pittsfield, Mass.	England Bros.
Portland, Oregon	Meier & Frank
Providence, R. I.	The Outlet Co.
Racine, Wisc.	Zahn's Inc.
Rochester, N. Y.	Sibley, Lindsay & Curr
Sacramento, Calif.	Weinstock, Lubin & Co.
Saginaw, Mich.	Winkelman's
St. Louis, Mo.	Stix, Baer & Fuller
St. Paul, Minn.	Emporium of St. Paul Inc.
Salt Lake City, Utah	ZCMI
San Antonio, Texas	Joske's
San Diego, Calif.	The Marston Co.
San Francisco, Calif.	The White House
Sarasota, Fla.	Maas Bros.
Schenectady, N. Y.	H. S. Barney & Co.
Scranton, Pa.	The Globe
Seattle, Wash.	The Bon Marché
South Bend, Ind.	Robertson's Dept. Store
Spokane, Wash.	The Crescent
Springfield, Ill.	John Bressner Co.
Springfield, Mass.	Albert Steiger Co.
Steubenville, Ohio	The Hub
Syracuse, N. Y.	C. F. Chappell & Sons Inc.
Tacoma, Wash.	Rhodes Bros.
Tampa, Fla.	Maas Bros.
Terre Haute, Ind	Root Dry Goods Co.
Toledo, Ohio	LaSalle's
Topeka, Kansas	Pelletier Stores Co.
Tucson, Arizona	Albert Steinfeld
Tulsa, Okla.	Brown, Dunkin Co.
Utica, N.Y.	J. B. Wells & Sons
Washington, D. C.	Woodward & Lothrop
West Palm Beach, Fla.	Burdine's
Wichita, Kansas	Innes
Wilkes-Barre, Pa.	Fowler, Dick & Walker
York, Pa.	Bear's Department Store
Youngstown, Ohio	Chas. Livingston

Cotton and Arnel triacetate broadcloth by Ameritex®. Separates by Wilroy. Pink, orange, natural checks with white. Sizes 8 to 18. Blouse about $10, skirt about $11 at: Lord & Taylor, New York & all stores; The Higbee Co., Cleveland; Burdine's, Miami; Stix, Baer & Fuller, St. Louis; The White House, San Francisco.
For more stores, see opposite page.



*This is the official Summer Loves Arnel tag—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Arnel makes summer the relaxing season it ought to be. Above: Arnel and cotton pleats that stay permanently knife-edged no matter how often they're hand washed! Just press lightly! Celanese Corporation of America, New York 16. Celanese® Arnel®

...a Celanese contemporary fiber

Arnel triacetate crepe. Dress by Youth Guild. White, maize or blue. Sizes 5 to 15. About $22.95 at: Lord & Taylor, New York and all stores; Stix, Baer & Fuller, St. Louis; Burdine's, Miami; Meier & Frank, Portland; J. W. Robinson, Los Angeles. For more stores, see page 44.



*This is the official Summer Loves Arnel tag — evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

Arnel triacetate and rayon fabric. Dress by Miss Martini. Green, brown, grey. Sizes 8 to 16. About $35.00 at: Bergdorf Goodman, New York; Hochschild, Kohn & Co., Baltimore; Woodward & Lothrop, Washington, D. C.; Burdine's, Miami; Meier & Frank, Portland. For more stores, see page 44.



Arnel goes to the heart of summer—with fashions that respect your leisure. Above: Take your ease in this cool dress without a thought for upkeep—it's machine washable and dryable, irons quickly, easily. Opposite: Frosty white Arnel crepe keeps its pretty pleats through many a hand washing, irons damp or dry at a wool setting. Celanese Corporation of America, New York 16.

Celanese® Arnel®

...a Celanese contemporary fiber



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Crescendoe

GLOVES

LEATHER-TAILORED OF THE WONDER FABRIC
THAT WASHES LIKE MAGIC, WEARS BEAUTIFULLY
AND IS EXCLUSIVELY CRESCENDOE!





Your public appearance

begins in private . . .

with the color-cued slip of DuPont Nylon

Dressing for starlight dining (or daylight doings in town), your slip in Du Pont nylon takes its color cue from your costume. It's the perfect understudy for that poised, pretty feeling. This season, fill your private life with lace-misted, color-coordinated slips . . . so lastingly lovely, washable and quick-drying—thanks to Du Pont nylon.

DU PONT
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DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC, LACE OR FASHIONS SHOWN HERE.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Nylon tricot appliqued with nylon lace. In papaya, aqua lily, cloud white or primrose pink, with ecru. Sizes 32-38. About $11. At fine stores everywhere.

I. Doctor

DOCTOR DRESS CO., INC., 847 W. Jackson, Chicago 7, Illinois

Rich, textured "Bogota" cotton in exciting colourings mold two exquisite shapings.

Left: a perky bolero tops a superb fitting dress.

Both dress and covering are embroidered in brilliancy. About 60 dollars.

Right: the important version of the chemise

enfolds the fashion news with its

smooth side plaiting and precious

detailing. About 50 dollars.

14 to 44: 12½ to 24½.

Slightly higher on West Coast

Hats—Emme



See I. Doctor Advertisement on page 61



DENMARK

(Continued from page 44)

Here, a few days pass too quickly, going two, or even three times to the matchless Royal collection in the Rosenborg Castle, perhaps the most fascinating horde of miscellaneous objects in all Europe. It is hopeless within these present limits even to begin to describe them. All one can say is how absolutely unique and wonderful they are. And they become more interesting as you go up from floor to floor, ending with the throne of narwhal ivory and the three silver lions that guard it.

Any and every day in Copenhagen it is foolish not to lunch and dine in the Tivoli Gardens. La Belle Terrasse is perhaps the most delightful (and expensive) of all the restaurants; but there are, also, Divan I and Divan II (numbered as of old were Russian dancers of the same name), Tårnpavillonen, and several more. Personally, I was a little disappointed with the shops in Copenhagen, though everyone must like the Flora Danica porcelain, and the white plaques after Thorvaldsen are rather charming—charming, that is to say, to put on a wall. It would be good to stay long enough to see the entire repertory of Italian pantomime in the Tivoli Gardens, but that would take up most of a month and would leave time for nothing else. And then one would miss many of the best things to be seen in Denmark.

More especially it would be a pity not to see some of the old castles and manor houses. They are innumerable in Zealand, in Fünen, and in Jutland. With many of them one must be content with the exterior, for one is not allowed inside. But, even so, there is an entire fascination in motoring round the islands, stopping for a few moments, and going on. Perhaps the smallest and most remote islands of all are most worth going to. Møn, for instance, if only to see the chalk cliffs (just like those in Kaspar David Friedrich's romantic painting of the cliffs of nearby Rügen), and the idyllic Liselund, most beautiful of all cottages *ornées* (not even excepting the Swiss Cottage in the green demesne of Cahir, in County Tipperary). You can be there and back in a day from Copenhagen. And it would be as well to see one or more of the lay-convents which are really institutions for ladies of noble birth, being something entirely unique to Denmark. Their history can be read in Horace Marryat. In the other direction, right up in the north of Zealand, there is Bothwell's mummy to be seen, which Marryat in his time could still recognize from its reddish, sandy hair.

Fünen, the middle island, like the English counties, has old manor houses every mile or two. Whether you can see the interiors is another matter, but in such things some are luckier than others. It may only be necessary to get out of the car and look up innocently. The Danes are staunch Anglophiles, and there is always a hope if it is known that you come from England. Langeland, the long island to the south between Zealand and Fünen, is another idyllic pastoral and orchard scene. And the little island of Taasinge, close by, has Valdemar Slot, the most beautiful and romantic of all the castles of Denmark, standing in its apple orchards. Here are old portraits of Admiral Niels Juel, ancestor of the family which owns the castle, and a room of equestrian Royal portraits, in Marryat's phrase, "following each other round the room like circus horses." As well, there is a fine pair of crinoline paintings of queens, in magnificent gold carved frames, by Pilo (a painter of Swedish birth almost unknown outside Denmark and Sweden), and his "moonlight" portrait of a young woman in a mysterious and melancholy half-light is among the more remarkable portraits of the age. Carl Gustaf Pilo is to be judged as a painter by these pictures.

Another house which on no account should be missed is Rosenholm, in Jutland, still the home of the Rosenkrantzes as it was when Hamlet was first played. Here, again, are romantic portraits in plenty, but perhaps the church at Hornslet, a little distance away, is more spectacular for the heraldry on the tombs and so many epitaphs to Rosenkrantz and Gyldenstjerne. The two towns of Aarhus and Aalborg are south and north of Rosenholm, of which the writer much prefers Aalborg because it is farther away and less known, with much more character. In Aalborg you are in Jutland, which is the true Denmark of the Danes. There is a delightful old inn and good restaurants—including one painted, nostalgically, with views of Capri and the Bay of Naples. And, of course, night clubs abound, as in every town in Denmark.

The roads in Denmark are first-rate, and the last few miles into Copenhagen make one ashamed of the roads in England. At a point about half an hour from Copenhagen every effort should be made to get off the arterial road in order to see Roskilde Cathedral, where there are the Royal tombs. The velvet-covered and silver *repousséd* coffins are splendid and glorious relics of the past. So much of the area of Denmark on any map is taken up by water that it appears considerably bigger than one might imagine. There is not the sensation, as in Holland, that it is a small country, and any amount of "island-hopping" can be done.

As a country, Denmark is entirely manageable in size, and there is as much to see as in East Anglia, or in the West Country of England; no huge abbeys or cathedrals, but many small whitewashed churches, some of them with fine tombs, and a plethora of old manor houses. The Danes, too, after the French and Italians, are perhaps the lightest in hand of all races in Europe, not heavy, like the Dutch and Swedes and Germans. That must be why, after Rome and Paris, Copenhagen is the most delightful of all cities in which to spend a holiday. But this article will have been written in vain if it does not tempt a few persons to go beyond Copenhagen into the islands, and into Jutland, where there is such fresh northern air and so many things, interesting and beautiful, not least of all, the Danes themselves, to meet and see.



Alison wonderland

A cool stroke of a dress and a jackeled costume, naturally air-conditioned in our exclusive Alison Wonder-weave fabric with an airy hand-loomed look. Travels with you anywhere and pops out of a suitcase without a wrinkle. ♥ Alison, 530 Seventh Avenue, New York 18, N.Y.



La Pigna dotes on the magnificence of Einiger cashmere when subtle lines are at stake . . . i.e., the parenthesis curve of a coat that was born to enhance a chemise. Additional news value in newly cropped sleeves, just glove-length. Look for yours in wonderful stores like these: Julius Garfinckel, Neiman-Marcus, Montaldo's, and Wm. H. Block.



Munsingwear

Munsingwear Lingerie captures the mood of the French Caribbean, mates pure nylon tricot with nylon Alencon petal lace and tricot chiffon. Dress-length gown and gentle peignoir in white or Caribbean pastels. 32-38. 16.95

FROM MUNSINGWEAR'S FRENCH CARIBBEAN COLLECTION . . . NOW BEING SHOWN AT BETTER STORES EVERYWHERE



Figure
flattery
is always
a breeze...



Ask for Sarong number Two. Available in corselette, zipper, and pull-on girdles at $5.95, $10.95 and up to $22.50. Illustrated: Style #1594, $15. Gown by Ceil Chapman.



The new Sari* bra by Sarong. Patented Naturalift stitching gives permanent "padded" shaping *without* padding—stretches and breathes with you. Bandeau $2.95, medium line $3.50 and long line $5.00. White only

- Now a new Sarong Girdle, Sarong Two! It's completely and wonderfully different, with custom control and more freedom than ever before!
- Sarong Two brings never-before comfort, thanks to new, wide, elasticized edging on exclusive criss-cross. Stretches for day-long freedom when you move!
- Sarong Two's patented sling-like construction slims, *lifts* and supports you all around—exactly as nature intended.
- Sarong Two helps you to stand straighter, look younger always.
- Sarong Two gives you the flawless, unbroken line today's relaxed fashions demand.

she's wearing a **new**

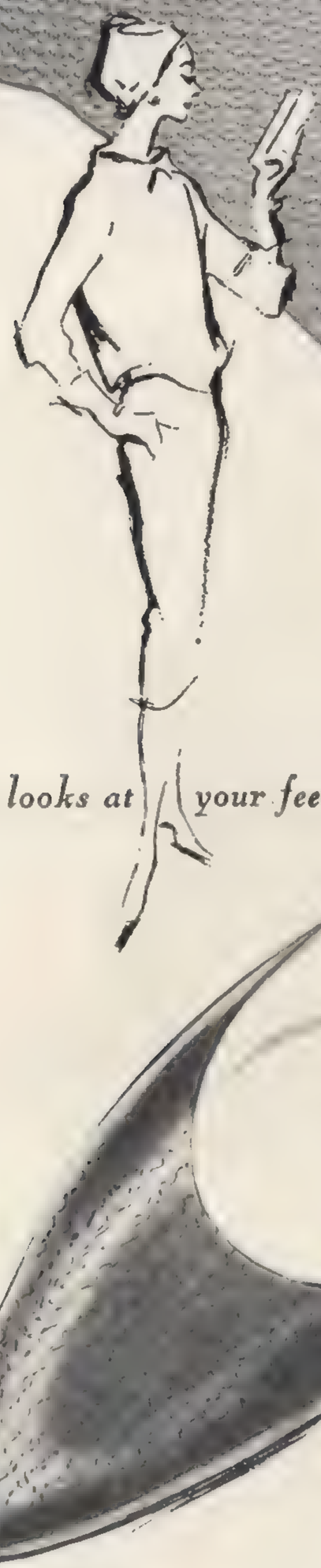
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the criss-cross girdle that walks and never rides up

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Crochet . . .



"He looks at your feet first"...

CLIMAX

RIDGE

the newest creation
in "Textured" kid skin—
a completely new fashion
in leather to express
feminine charm

Carefully moulded
over new, slim,
superior fitting lasts...
sewn in needle & thread
quality—for
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Tweedies®

Tweedie Footwear Corporation • Jefferson City, Missouri

Low-backed! Decollete! And strapless! Yet this lightweight all-in-one always stays in place. The reason?—Flexible, gentle, above-the-bust, OVERWIRING that cannot slip or twist. See for yourself how it lifts you high in heavenly comfort . . . to mold the round, young, beautiful bustline never before possible in any strapless foundation! In white lace, sizes 33-40. B and C cups, 18.50. Also in imported lace, 29.50 **Poirette**

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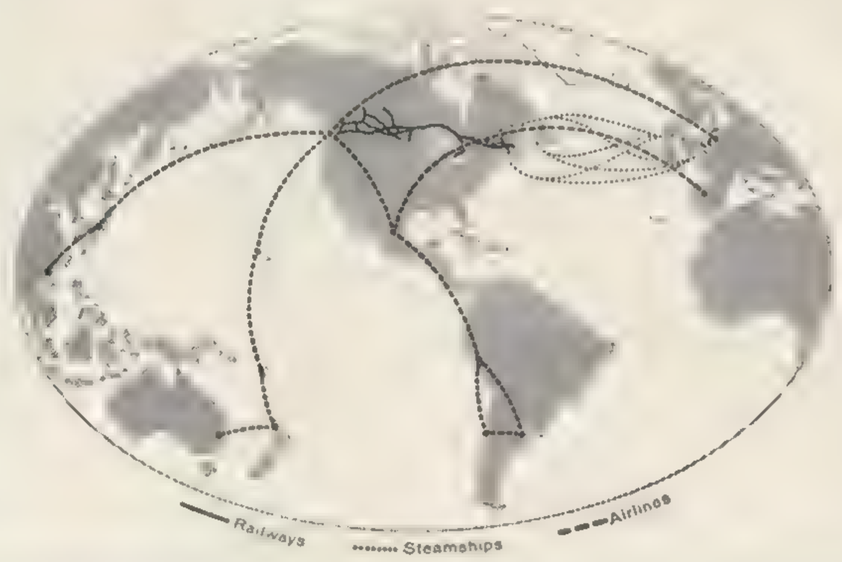
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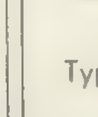
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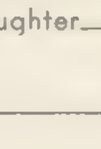
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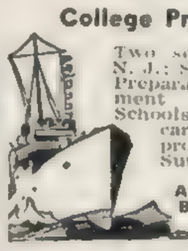
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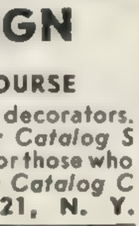
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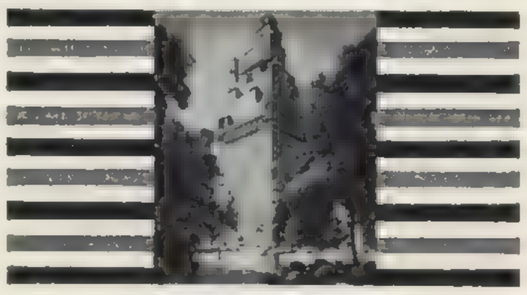
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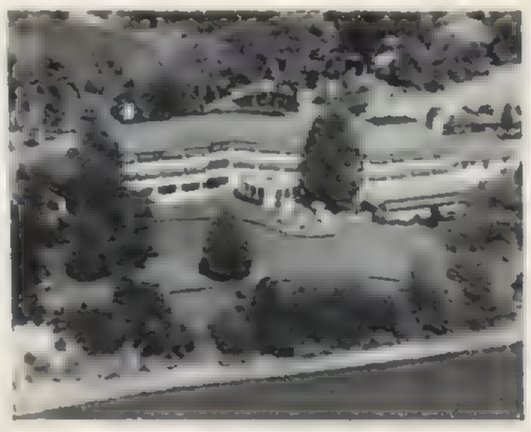
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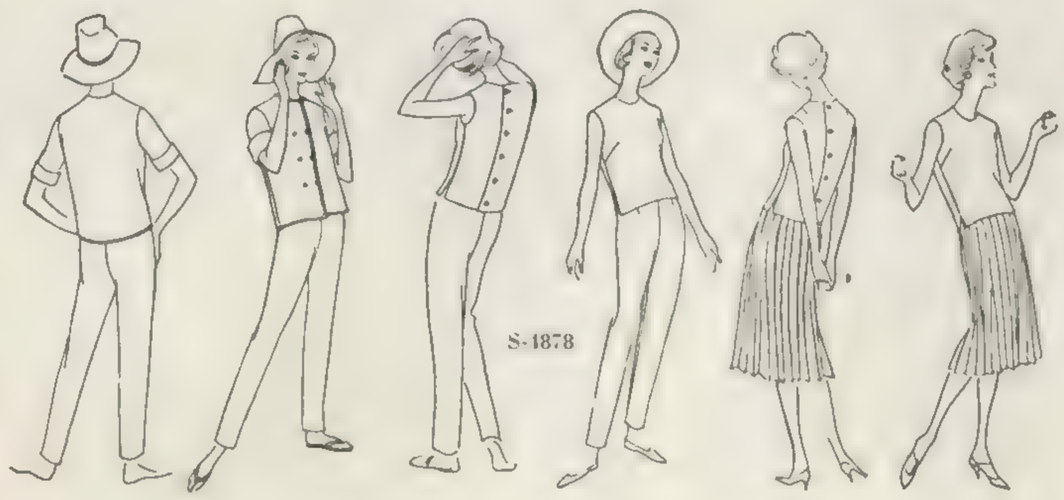
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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

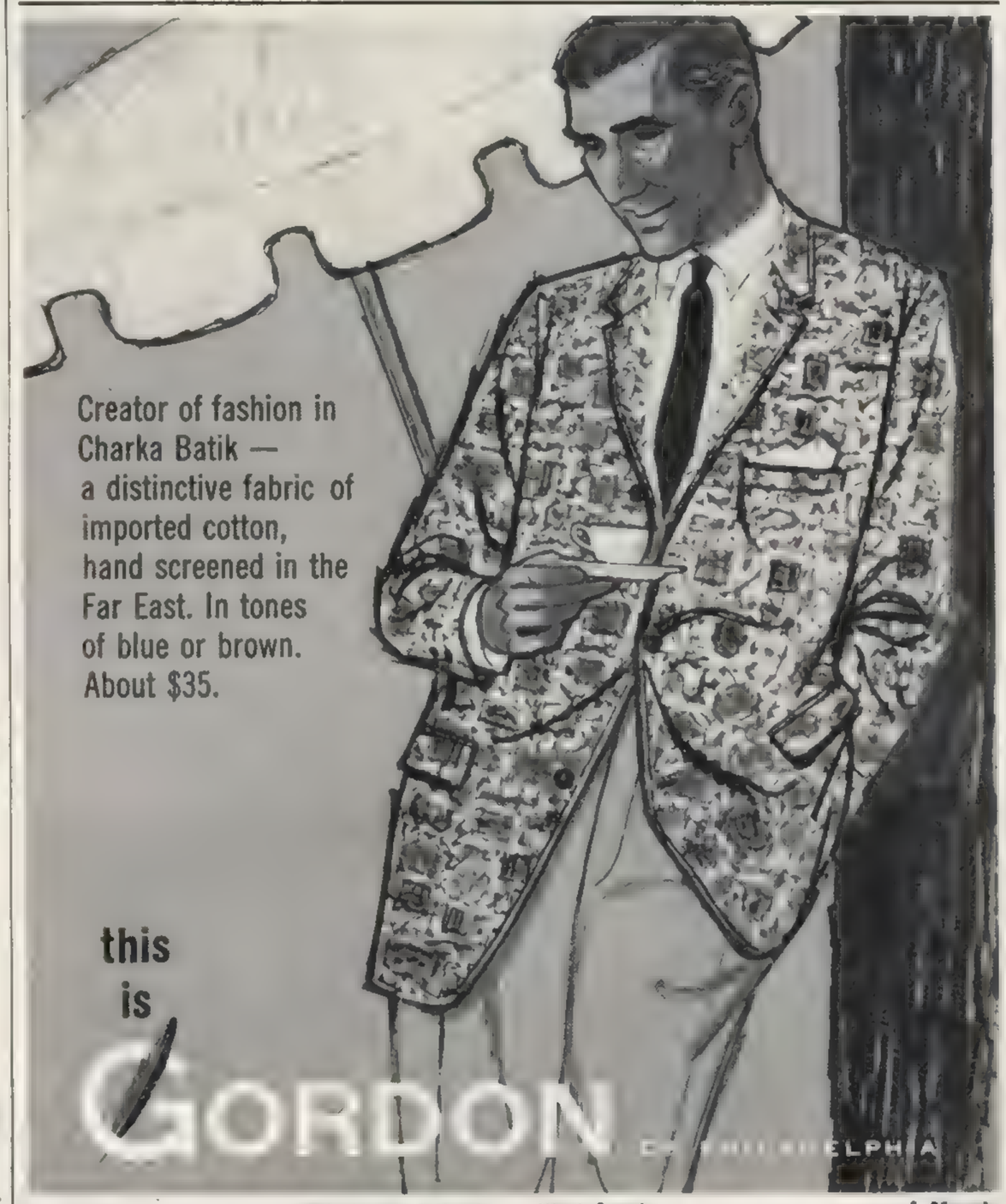
VOGUE PATTERNS

(Other views, sizes, yardages of the Pattern on pages 118-119)



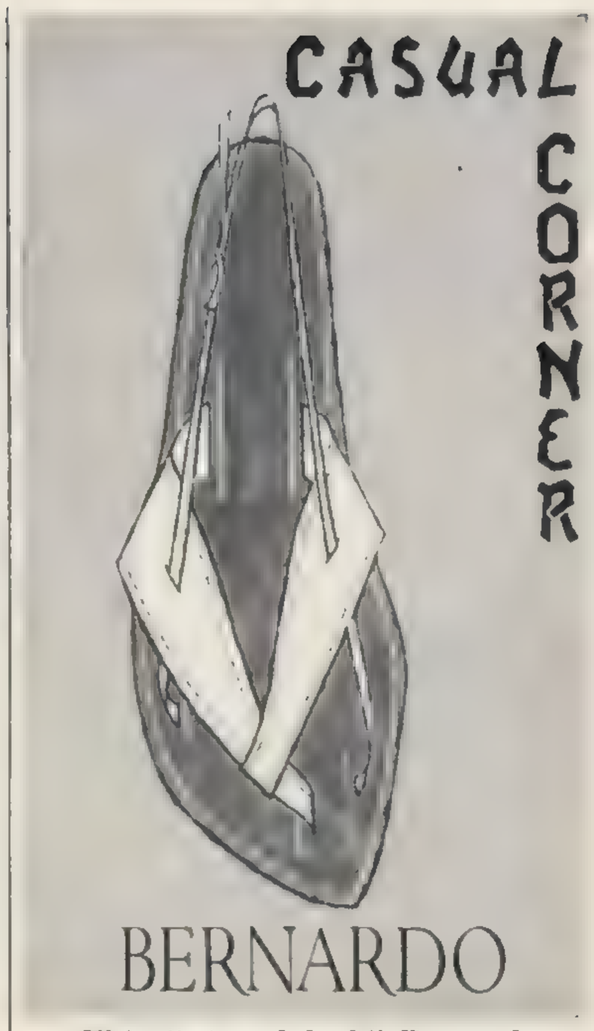
Above: Four pieces of a wardrobe, all from one pattern—Vogue Pattern S-4878, in sizes 10 to 18 (31 to 38). Yardage for each piece, in size 14, for 45" fabric: narrow pants, 2¼ yards; straight jacket, 1¾ yards; overblouse, 1¼ yards; pleated skirt, 3¾ yards. Price for all, $1.

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New York	Whitehouse & Hardy	West Coast	I. Magnin
Chicago	Marshall Field & Co.	Washington, D. C.	Lewis & Thos. Saltz
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BY E. J. KAHN, JR.

There can be few among us lucky enough to have escaped looking at pictures of friends' vacation travels. When my wife and I heard last winter that our next-door neighbours were going to do Canada during the summer, we realized we were really in for it. Our only hope of averting a view-by-view circumnavigation of the Gaspé Peninsula, we concluded, lay in taking strong countermeasures. Forthwith, we booked passage to Europe for ourselves and our three sons, aged ten, eight, and five, and began to outfit our expedition with suitable weapons. By the time we left, we had defense in depth—one movie camera and three still cameras. How we smirked as we marched up the gangplank! We'd show them.

As it turned out, we'd have done better to leave the cameras home and take along a photographer. I am now convinced that this must be the practice, whatever they say to the contrary, of those tourists who return home with pictures of the whole family smilingly assembled in front of this or that wonder of the world. Who takes those pictures, anyway? In the only group photograph we managed to bring back, we are all fast asleep. A waggish acquaintance snapped it one afternoon while we were sprawled across a sofa in the lounge of an English Channel boat. It is not only an excessively candid photograph but one that suggests its subjects may have been strangled by the camera-case straps in which they are all nightmarishly entangled. I would never dare show this to our neighbours, naturally. They would laugh themselves giddy at the notion of anybody's dozing off when there might be a scrapbook item just across the horizon.

We tried, though. Leaving New York, for instance, we took pictures of the Statue of Liberty with such unremitting intensity that my son Terry, the ten-year-old, complained an hour later he'd hardly had a decent naked-eye squint at the monument. I told him he could look at it on the way back, and that anyway the important thing was to have it in pictures, for the hot-stove league. I had barely got him soothed when our five-year-old, Tony, discovered he'd been duped. While we were stockpiling our impedimenta, he overheard so much camera talk that he begged for one of his own. His mother and I gave him a fifth, broken old camera we found in a closet and told him it was for his very own exclusive use. Unfortunately, he met up with a fellow passenger on the ship who turned out to be one of those types who is forever sticking his nose into other people's light metres. This meddler blabbed to Tony that the camera he was focusing on a stack of deck chairs was a worthless shell, and the jig was up.

Tony was outraged. He announced that he not only insisted on being a front-line fighter in our photographic crusade, but that he wanted live ammunition, too. He kept his precise tactical plans to himself until we made our first assault on Paris. We had gone to the Zoo—there is absolutely nothing like animal shots for torturing your friends—and Tony suddenly made a grab for my movie camera. I had already taken a lot of splendid footage that day, and so, after some spirited discussion, I said indulgently that he could finish off the reel. He finished it off. When I opened up the camera that evening to change film, I discovered that our zoological memorabilia had somehow slipped off their spool—conceivably while Tony and I were wrestling for possession of the camera. The entire film was ruined.

I went into a terrible sulk after that, and refused to have anything more to do with cameras in Paris. Unfortunately, the rest of my shoulder-weary tribe followed my shirking example. As a result, the only pictures we have of the city are postcards. Postcards, of course, are perfectly proper to send to people, but, as any child can tell you, it is dreadfully *infra dig* to show them to anybody.

Our mission was further handicapped by the fact that Joey had told his schoolteacher about our trip. She urged him to bring back his own pictorial log of his adventures. If there is anything an eight-year-old hates in midsummer it is homework, or what he can construe to be homework. Most of the shots we finally did get him to take, accordingly, were influenced by bribery. If his classmates ever get to see his version of Big Ben, they may be puzzled, since the clock hands are effaced by an outstretched human hand with a sweetmeat in it. In a way, I was sorry that that had to be one of Joey's few pictures that came out sharp and clear; when his brothers saw it, a month or so after it was taken, they claimed I owed them each a piece of candy.

Terry, our ten-year-old, had a Polaroid Land camera, which can produce a finished print in sixty seconds. He set sail with around forty packets of film, and returned home with the majority still unexposed. His camera was quite heavy, he said, and it slowed him down to carry it. Most of the time, I had to tote it. One of the best of his slim collection of souvenir photos shows a parking lot outside the palace at Versailles. I made him take that one to see if the camera still worked after I had accidentally dropped it. Terry also has a rather unusual, albeit murky, shot of the Spanish Pyrenees, framed in the windshield of a moving automobile. We all knew at the time he took it that he'd have done better if I'd stopped the car, or cleaned the windshield. But we were hungry and wanted to push on toward lunch. This shiftless attitude may never win us a prize in the *Saturday Review's* travel-photography contest, but we sure had a good lunch.

Terry may have been partly discouraged in his picture-taking by the circumstance that, when he was on foot, he found it difficult to take more than a single picture at any one spot. As soon as he pulled a finished print out of his magical machine, a crowd would gather around to gawk at the contraption, and would block his view of the scenery. The only person who didn't treat him like a freak was a soldier from Needham, Massachusetts, whom Terry met while climbing around the ruined battlements of the château of Chinon. The soldier had a Polaroid Land camera himself, and they greeted one another as effusively as if they'd been a couple of dish-lipped Ubangis converging by chance in the lobby of Claridge's. Terry thought the château at Chinon was one of the coolest sights of France, but the only souvenir he has of it is a picture of his comrade-in-arms from Needham.

Toward the end of our stay abroad, my wife and I decided to go to a bullfight, and, although by then we were tired of lugging cameras around, we borrowed the movie camera from Tony and loaded it with colour film. What better riposte could there be to the glories of Banff and Lake Louise, we calculated, than the sight of a brave bull's gallant stand against the inevitable! (When we tried to make up to our children, who'd been told they couldn't join us on that particular excursion, by promising them a full pictorial report, they were terribly offended. After all our conversation about how we were going to bedevil our neighbours, the boys interpreted our pledge to mean we didn't like *them*.) On reaching the arena, we didn't quite catch the entrance parade on film, owing to some difficulty I was having in loading the camera, but by the time the picadors had come on I was ready for them. I was just starting to acquire some mighty colourful—in fact, blood-red—footage when my wife seized the camera. She said she thought she might find the whole business more bearable if, instead of having to gaze directly at it, she watched through the view-finder. I grumpily assented, but implored her, for our future peace of mind, to keep on shooting. She did, but the entrepreneurs of bullfighting, who generally do not like to have movies circulated that show all the gory details, need not worry. In our developed footage, there are a few furtive, tantalizing glimpses of blood-soaked bulls, but these are followed by inordinately long close-ups of the back of a spectator's head; and when the matadors go in for the kill, the scene invariably switches to a painstaking study of cloud formations.

Not long after that outing, we all decided to leave our cameras in our luggage, even if it meant taking our lumps afterward. From then on, we had a wonderfully carefree, if irresponsible, journey. The pictorial proof of this is that what we brought home is so skimpy that I knew we could only justify our enjoyment of our travels by telling our neighbors they'd have to take our word for it—not that we had much hope of their ever turning off their slide projector long enough for us to get a word in. On our return, though, we learned that the folks next door lost nearly all their film when some blackguard looted their car in Québec. A damned tough break for them, but it looks as though it'll be a quiet, companionable winter out our way.



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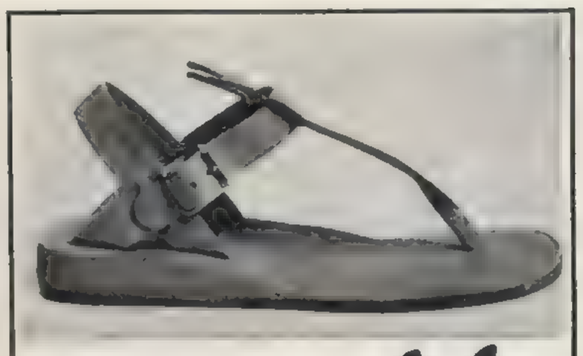
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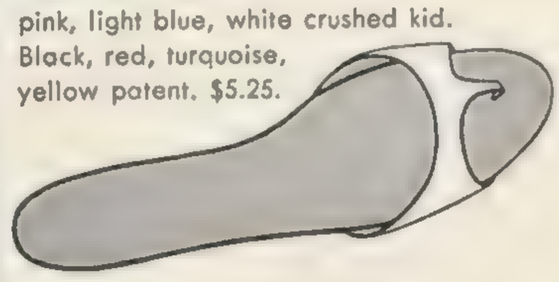
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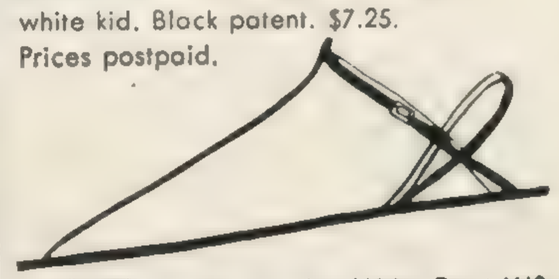
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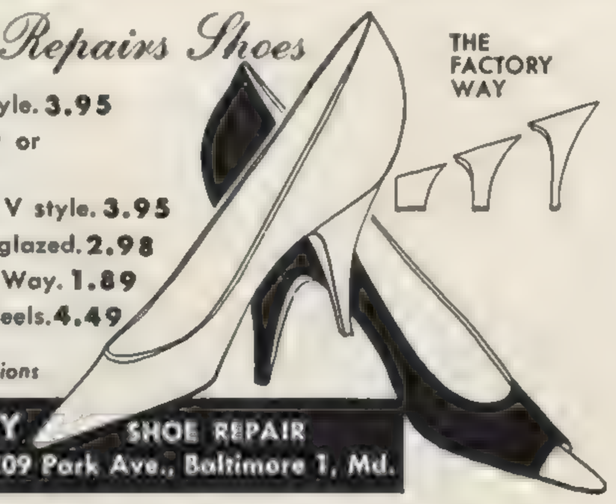
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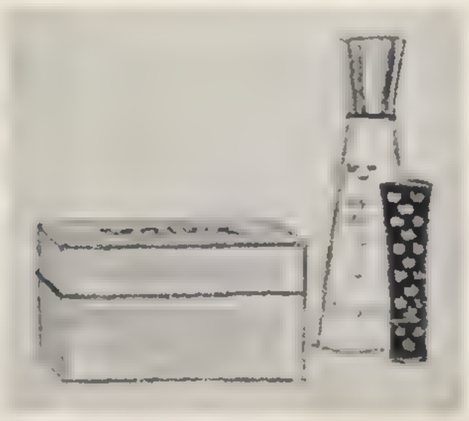
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"They often serve it *on the rocks*. Or with tonic. Sometimes in highballs, tall and cool. It's sensational!

"What about Puerto Rico? I fell for it—hard. Where else in the Caribbean do you find old Spanish gardens like this? Or perfect climate all year round?"

Mr. Fairbank tries his first rum and tonic in the garden of a friend in Old San Juan. Photograph by Elliott Erwitt. ▶

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VOGUE

APRIL 1, 1958

Vogue's eye view: a headstart on the new shapes

This is how it looks head-on, hat-off—the coiffure on Vogue's cover: not unlike the first haircut you ever had, but charming-er. A deep side part is the basis, and straight-ish hair cut short (the tips should be able to make a clean sweep along the cheekbone, as on Vogue's cover). Over the crown—and this is where we separate the grownups from the children—the hair is puffed, rounded, sleek. Now we don't say that this is the only hair-shape for the new fashion-shapes. What we do say is: it's one of the prettiest and freshest—on the right woman. The right woman? Simple: she looks sensational in the deep steep cloche on the cover.



PENN



Shopping guide to the new Shapes

It doesn't happen too often but, deliciously, it happens: the entire gist of fashion changes so strikingly, so alluringly, that what's wanted—almost as much as the clothes themselves—is a whole new fashion-viewpoint for fashion. It happened in the twenties when Chanel invented her "little rag" of a suit—and, presumably, a new kind of woman to wear it. Dior triggered his famous "new look" more than two decades later, and it happened again—new fashion, new woman—or so it seemed. And that, apparently, is the case right now. Sure sign: there hasn't been so much controversy stirred up by a new look *since* the "new look." At any rate, in Paris and in America, the signals couldn't be clearer: new shapes, new look . . . new fashion-era, in fact. The new woman? Well, we don't for an instant imagine that every woman in America is one-hundred-per-cent sold on the idea. But we do believe this: any woman with her fashion-wits about her will give *some* of the new shapes a fling this spring and summer. And there are *shapes*—plural; that's the basis of the present fashion setup. Now, for the woman about to put a shopping list into action, this is Vogue's absolutely-free-tax-exempt advice, applicable to all the new shapes in fashion, in the shops, and on these ten pages. First of all, look at the record in a full-length mirror. And don't just stand there—do something. Sit. Walk. Bend. Move! What you'll learn this way is—simply—everything. Among the necessaries that come to light at a mirror session: a shorter slip, dress-shaped (five with these qualifications, pages 124 and 125); shoe-ier shoes—the one instance of linear tautness in the over-all fashion picture now. As for the head above the dress, these two possibilities: a firecracker pouf of hair (and/or the hat equivalent); and, for the truly swan-necked and big-eyed—the deepest, closest cloche findable, and a coiffure that couldn't possibly be bruised by it—for which, see the preceding page and Vogue's cover photograph.

High waist; balloon skirt

News at past five o'clock, a dress that could open a whole new chapter in little-black-dress thinking. Black silk crêpe, ballooned out lightly between a high waist, close hemline. This, one of the excitements at Traina-Norell, worn here with a hat invented expressly for it—a many-coloured flower-wig on veiling, by Adolfo for Emme. The dress, of Bianchini fabric. At Bonwit Teller; Neiman-Marcus; I. Magnin. Palizzio opera pumps.

SCHATZBERG



Trapezerie



Two new shapes to change the shape of summer

—one, the wide-swinging trapeze; one narrow, flounced by a quiver of pleats. *Left:* Piqué-surfaced cotton trapeze dress in a blue as bright and young as the pinafore suggestion of the big square pockets. The side swing: two deep inverted pleats, each caught by a bow at Empire-level. Deep-crowned blue straw hat, silk-banded, by Lilly Daché. Dress by Talmack, of Herbert Meyer cotton; about $90, at Saks Fifth Avenue; Julius Garfinckel; Frost Bros. *Right:* City chemiserie here, in yellow linen, with a fluting of pleats. By Adele Simpson, about $70 at Saks Fifth Avenue; Dayton's; Frost Bros. Moygashel linen. Castlecliff necklaces, both pages, at Saks Fifth Avenue.

Fluted chemise

SCHATZBERG



Veiled chemise

Mystery dresses—veiled, and floating two layers deep in *zaoui* allure. *Left:* Black lace mantilla-veiling over a pale silk crêpe chemise. There's a turquoise ribbon at the waist, Empire-high; a blue rose. By Mollie Parnis, about $185; Saks Fifth Avenue; L.S.Ayres; Neiman-Marcus. Josef handbag. *Right:* The sway here—black lace, exploding in a firecracker flounce. Taking this slowly, what it is *is* a black silk satin sheath; an over-dress of lace with blue satin winding the high waist. All in all, an evening coup, motivating, we'll wager, more *coups de téléphone* like the one pictured here. By Traina-Norell; at Bergdorf Goodman; Montaldo's; I. Magnin. Newton Elkin shoes.

SCHATZBERG

Firecracker flounce



The chemise straight

The many-shaped chemise—three new versions reported here. *Left:* Chemiserie at its purest, straightest, in a black crêpe dress, slit at the hem. Napoleonic black bicorne by Emme. Dress, of Chardon-Marché rayon crêpe, by Harvey Berin; about $70. Saks Fifth Avenue; Harzfeld's; Sakowitz. *Right:* Chemise again—and break, in this case, a band at hip-level giving the effect of a put-over in a new incarnation. Orangerie turban by Lilly Daché. Dress, Onondaga crêpe of Celanese acetate and rayon, by David Levine; $70. Marvella necklace. Both: Saks Fifth Avenue. Dress, also at Hutzler's. *Far right:* The new parachute chemise, shaped to a high waist and belted at the front; at the back, a cape-panel floats free from the shoulders. Lilly Daché hat. Dress, of Bianchini silk crêpe by Traina-Norell; gloves by Superb; Palizzio shoes. All at Lord & Taylor. Dress, also at Marshall Field; I. Magnin.

SCHATZBERG



The chemise break



The parachute chemise



Skirt soufflé



Double firecracker

Shaping the evening—two dresses as opposite as blonde and brunette. *Left:* Swirled silk dress that proves it's possible for the right woman to look both worldly and just the least bit Dresden in the space of an evening. The facts here: a slip-sheath of apricot silk crêpe souffléd by orange and white silk organdie, flower-printed, floating in panels at the back. The waist, very slightly elevated. By Leslie Morris, made to order at Bergdorf Goodman. *Right:* Straight black chemise—worn here by Suzy Parker—with white silver-dollar dots, fizzing into a double firecracker flounce above the knees. By Talmack, of black rayon net, chenille-dotted; about $185; at Bonwit Teller; Neiman-Marcus; I. Magnin. Palizzio shoes: Lord & Taylor. Vendôme necklaces.

SCHATZBERG

The new French fizz—colour

Every Paris collection fizzed with colour—the most exciting, free-swinging colour in a decade—the mannequins making their entrances and exits at a clip that left an impressionistic blur in their wake.

Colour in numbers . . . at Balenciaga, the great exponent of the chic black, the count of black clothes was eighteen out of a total of one hundred forty-five models.

Magenta was just *one* red in Paris. Red, rose, pinky-red—they entered the lists in all degrees. Bright pink made the trailing skirt of a Balenciaga evening dress—its bodice was chrome yellow.

Here, too, an air-blue organza evening dress, with a swaying long-short skirt, was lined with fire-pink. Simple red and white cotton evening dresses appeared one step before an Empire dress of red satin, infernally brilliant, with red embroidery encasing the satin.

Surprise colours parachuted along as the collections went on: pineapple, lilac, yellowish pink, apricotine, absinthe, salmon, bright violet, turquoise, clear green (most often in suits), and Mexican pink took their individual flurries of applause, sweeping the attentive audiences in the salons like Cinerama.

Often, for evening, a reverberating colour was used in both dress and coat; the Mexican pink, for instance, was used to make a pink jersey Balenciaga dress covered with a pink satin coat—its pink was the jersey pink with an extra-intensified shimmer.

New colour collisions marked the collection at Dior, where even the greys and blacks sparkled with St. Laurent's beau geste.

With black silk trapezerie, a lemon straw cartwheel hat, longish chamois gloves.

With a grey wool dress, a caramel straw sailor, black and white mottled beads, caramel gloves. Another carbonated grey from Dior: grey-and-white checked suit with a dark red grosgrain ribbon lashing the suit-jacket and white organdie blouse; dark red beads.

A cherry-coloured chemise of heavy linen trapezed under a biggish hat, its brim buttressed with geraniums; pink beads, pink shoes drew out the colour.

Gipsy dresses in orange and yellow prints folded into accordion skirts, wore matched printed slippers. The megalomania for multiple strands of beads prevailed here, too.

Colour-on-colour . . . Lanvin faced two identical prints in disparate shades of blue, in silk and chiffon; cutting across the vista of the coat and dress, a blue maline sailor. Among the other Lanvin prints: red surfaced with coloured dots; yellow with grey.

A warp-print white taffeta evening dress was trellised with hollyhocks, on one of the short sleeves, a First-Communion bow.

Colour—new flowerings. Poiret prints, hats made completely of silk petals. At Cardin, particularly in suits, the association of colours gave each mannequin the look of a delightful walking bouquet. With blue tweed, there was larkspur; with a pale-pink dress, rosier pink hat, coral beads, violent pink gloves.

Cardin cachet—new mohair printing. Right, coat in double-pink printed mohair-nylon-wool (by Ascher Ltd.). Here, its uncapped shape is montaged against a Raymond Savignac poster for the French soda pop, Vérigoud—pronounced Vé-ry goo-d. The coat, in America at I. Magnin.

c'est
si
bon

Paris—
a fizz
of colour

Heim's fuchsia briquet. Suit of Staron silk twill. Black net coronet by Svend. Cardin rose-pink cocoon; of Rodier wool. Suit, hat: in America, at Marshall Field; Frederick & Nelson.

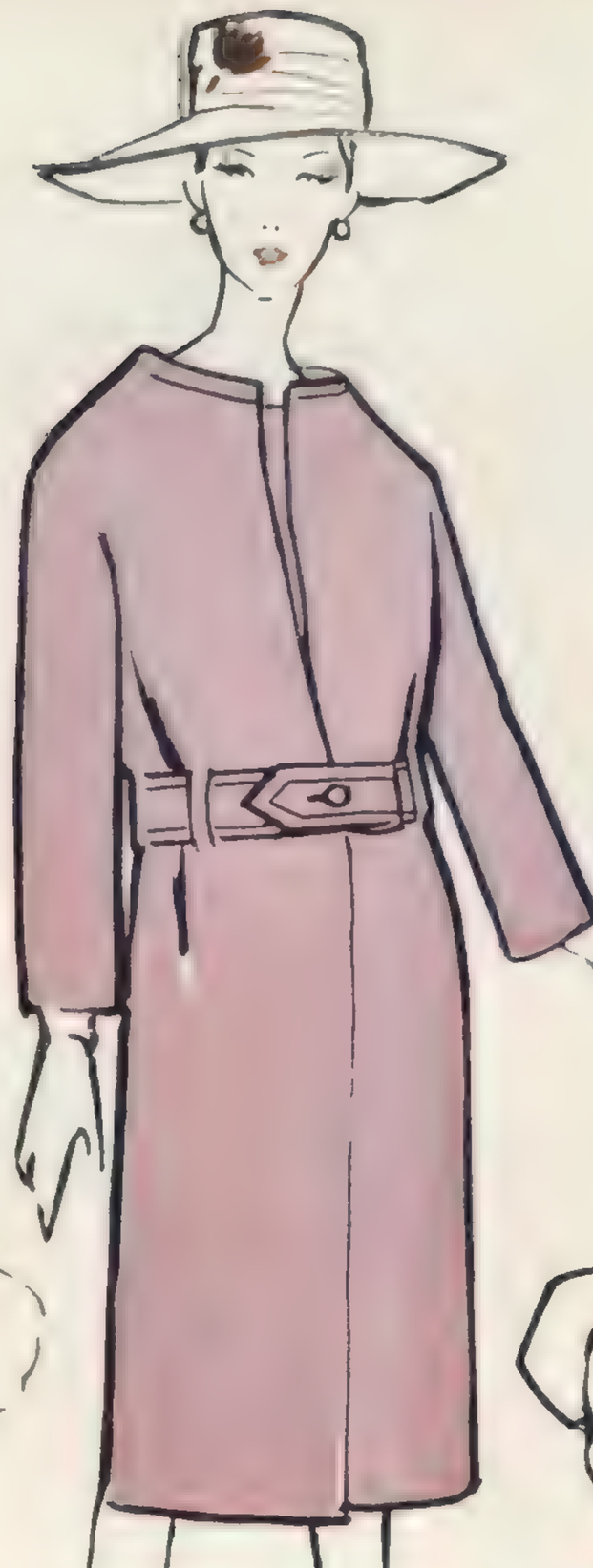
Patou's "Pernod" —yellow-green fizz of Lesur wool fleece in a coat that radiates over a white jersey shirt dress. Pernod-felt hat.

Cardin palmy wool, the jacket held on its slack line with a tipped belt; underneath, an overblouse of roses on organdie. Mossy gloves.

Cardin's lilac-blue wool twill suit, its face-framing jacket worn with a lilac-pink sailor bumpered with a rose. Balmain rouge-red "Vesuvio"—a rough wool Basque terrain here, the jacket knotted close. Hat—soft, suity.



Cardin's rachel suit—retroussée jacket, awning collar—in firm Laferraden toile; its brilliantine, blush-orange hat, glove, beads. Heim's portmanteau pink: strapped coat of Orlon-and-wool tweed, shantung dress chemised by drawstring.



Balmain blue—blue with a high seltzer content. The chemise is magnetized to the figure at the hip with a tie of the dress's wool.





Patou: Flame-pink silk twill coat, large baguettes holding the waist high. The pillbox, largely parasol veil, roses, movement.



Dessès pink-coral wool suit, the jacket reefed over the hips. A blouse of silk coral checks supplies collar, cuffs shown here.

A. H. Bovet


Vérigoud
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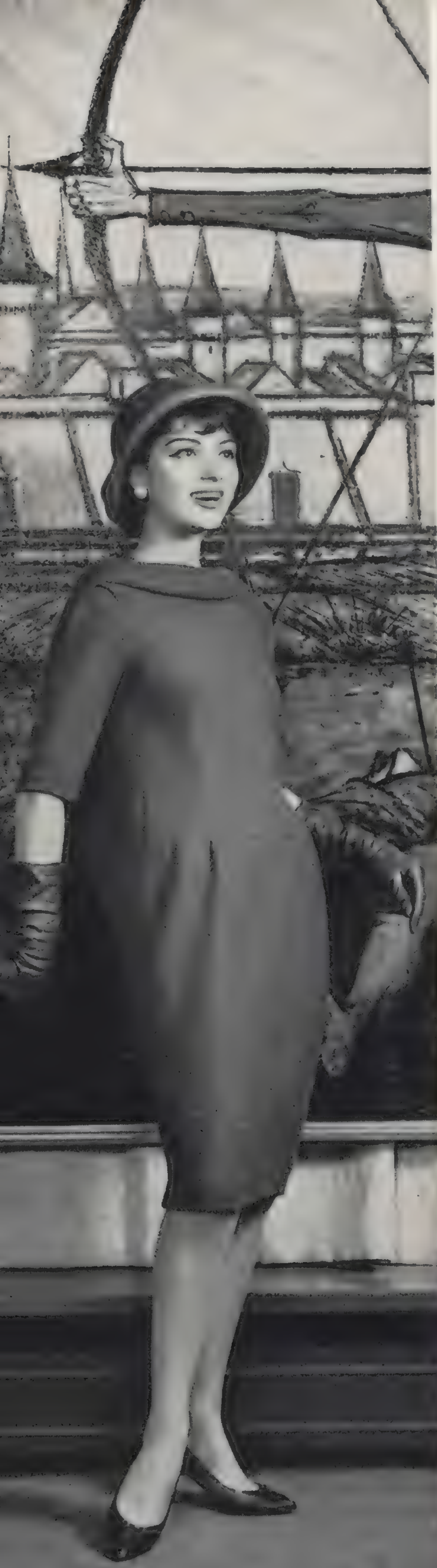
Paris: organdie and April-in

And . . . two evening dresses here, about as romancy as strolling under the famous Paris chestnut trees. The season is spring. Right, Dior's "Rosée," a short evening dress of palest pink, silvered all over with embroidery; worn here with pink beads. This is one of forty dresses from the collection which will be shown in the Dior fashion show at this year's April in Paris Ball. One of the gayest parties of the year, the ball will be given in New York on Thursday, April 10, at the Waldorf-Astoria, for the benefit of the American-French Foundation Charities; among them, French Hospital. (Dress, in America at I. Magnin. Roger Vivier shoes, for Dior.)

Organdie: the Paris way— This dress, pure Empire (left, before the Savignac poster), was one of the delights at the Nina Ricci collection. Apricot-coloured silk organdie, slender, almost satin-mannered. The only floatables: long panels at the back, streaming from a rose-moored fichu. Diamond jewellery: Van Cleef & Arpels. On both pages, Kislav gloves; and evening coiffures, by Guillaume.

WILLIAM KLEIN

HENRY CLARKE

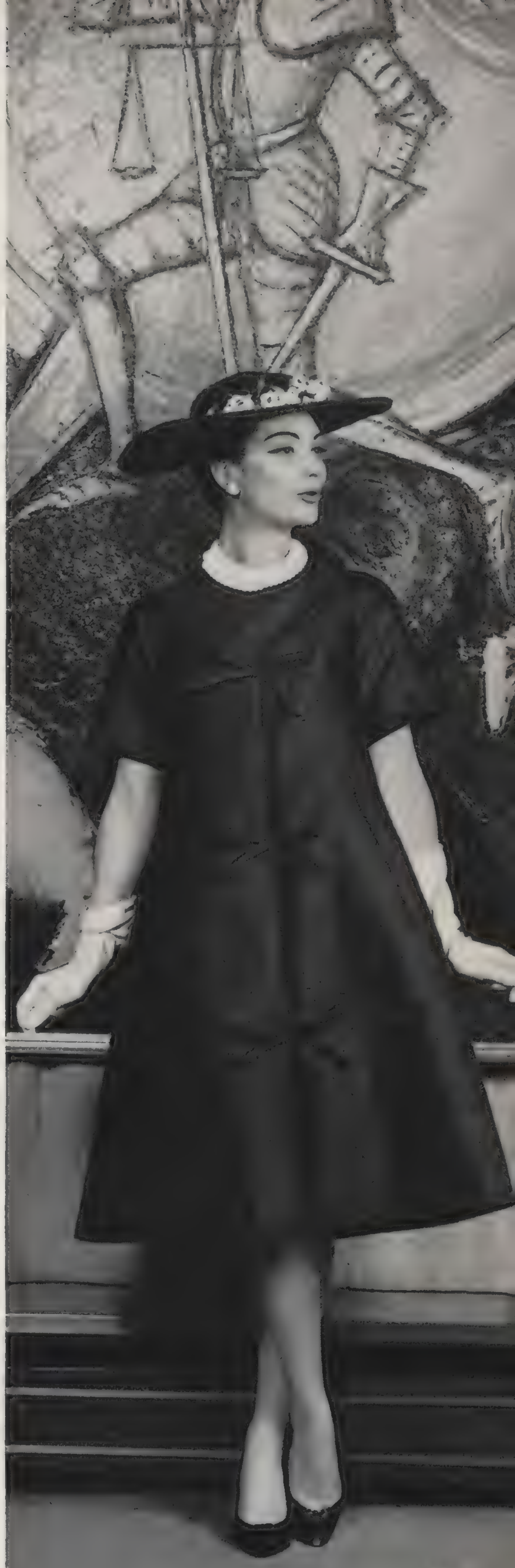


Paris—reproduced in hi-fi

Here, four already-famous dresses from the new Paris collections, by three of the new young designers. All, photographed in Paris at Bernard Buffet's striking exhibition of new paintings—and all, copied in America by Suzy Perette. *Left:* Cardin pseudo-chemise that almost fits at front, ovals freely at back from shoulder pleats. Black textured silk; copy, about $35. *Near right:* Parachute chemise for evening; its loose back caught at the knee with a bow. This, copied from Laroche, in red printed taffeta; about $45. Both dresses at Russeks; Famous-Barr; Joseph Magnin. *Centre right:* One of Paris' sensations, a new degree of 18th-century décolletage close bodice, wide skirt. Copy, silk shantung; about $50. *Far right:* Trapeze dress in full swing, with very high waist, wide skirt, three bows. Black silk copy; about $40. Both dresses: Saks Fifth Avenue; Harzfeld's; Dayton's. All dresses copied in Maxwell fabrics.









PEOPLE ARE TALKING ABOUT...

DR. THOMAS DOOLEY, a remarkable thirty-one-year-old physician, lean, intense, with double-sized energy and an amusing informality, whose achievements so far include building up one bamboo clinic and a hospital in the small kingdom of Laos, processing, with U. S. Navy help, over 600,000 refugees in Viet-Nam after the fall of Dien Bien Phu, writing his second book, *The Edge of Tomorrow*, to be published in May, and going on a lecture tour of the United States to raise more money for Medico, a service which offers medical help to villagers in far places. For the Viet-Nam adventure he received a Schweitzer fellowship; after he turned the Laotian clinic and hospital over to the Laotians, he spent several weeks with Dr. Albert Schweitzer at Lambaréné in French Equatorial Africa. For Medico, a division of the International Rescue Committee, he has already persuaded more than half a million dollars in drugs and equipment from drug companies in the United States. When Dr. Dooley was taking care of an indigenous and indigent group of Laotians, just because he and his friends wanted to, his work took him into the tiger country. While his companions felt delight at the prospect of getting tiger-skin rugs, Dr. Dooley has said that he was afraid that some tiger would end up with a Dooley-skin rug.

FRANCE NUYEN (right), a beauty with a fruity skin, plays the lovely "Happy Talk" Liat in the new movie, *South Pacific*. At eighteen in her first film part, she has almost no history beyond her birth at Marseilles to a French mother and a Chinese father. An extremely healthy looking girl, Miss Nuyen exaggerates the Chinese slant of her eyes with a heavy pencil, has a small rosy-beige, flexible face that moved Joshua Logan, Richard Rodgers, and Oscar Hammerstein II to let her play Liat without even a screen test.

ELAINE MAY AND MIKE NICHOLS (below) are a pair of comics whose wit is that of scrambled eggheads as they give, in night clubs and on TV shows, the conversation (among others) between a man who lost a dime in a telephone booth and a series of supervisors. With their ear for the uneducated accent. their wild subscholarly attack, a refreshing decorum, and not too much formal training, they arrived unknown in New York last September, with $75 between them. Two days later at the Blue Angel they were ad-libbing little funny skits from ideas tossed, like violets, by their audiences.



KAREN RADKAI

KAZAN



She said:

"I don't want to bother you or annoy—only I heard you clackin' your typewriter the whole evening long an' so then I heard you stopping."

. . . . .

"Thanks, I will. (Come on! Come on, Beau. Sit! Sit quiet. That's it.) You don' need to worry, believe me. Beau may be a dog but he's cleaner an' more intelligent than me an' you put together. No offense."

. . . . .

"Thanks, but I never touch it. Beau, neither."

. . . . .

"Go right ahead. I'll join you with a glass of tap water if it's no trouble."

. . . . .

"Thanks. That's fine. Very refreshing. (What's a matter, Beau? What? *You* thirsty, too? All right, *here*. Don' slobber. Enough, lover? Okay. Lay down.)"

. . . . .

"What? Ask *him* how old is he, *he'll* tell you."

. . . . .

"Why should I *kid* you? Bend down an' ask him. Only articulate clear. Then count up how he speaks."

. . . . .

"What's so remarkable? He knows more things than only that. Deeper."

. . . . .

"Well, I never use the expression, 'trick dog.' To me, it's insulting. Beau is a professional, the same as I. Used to be, rather. I'm retired long since. (Now what do *you* want, lover? Get down. I'm talkin'. Get down. All right, listen, if I give you one kiss will you get down and shut up an' let me talk? All right. Here. Oh! you slob! Not one of those! All right, now, get down like you promised. Now, *stay* there!) What was I sayin'? I mean, *you* sayin'?"

. . . . .

"Oh, *we live* here. I used always to say, 'Give me Atlantic City every time.' So now I've got it."

. . . . .

"Oh, sure. Personally, if there's one thing I hate, it's a *first*-class hotel. Here she gives me a *very* good rate, an' don' carry on about Beau—an' it's very good for *him*, y'know—the boardwalk an' the salt air an' all—he's had quite a little upper respiratory trouble since Godknows. An' he says he likes it here."

. . . . .

"How do you mean, 'how?'—in his own way, natur'lly."

. . . . .

"No, not since six years goin' on seven. When my late husband—well, in fact, that's what I wanted to talk to you about. Him. I gathered you must be in the writin' game of some sort—I mean, what with all the clackin'. (*You* again? What do you want now? All right, go ahead, but come right back—don't dawdle!)"

. . . . .

"No, no—don' trouble—he can open his own doors—an' close it, too, what's more. Watch him. (Close the door after you, Beau!) There you are."

. . . . .

"He's just going to the bathroom. Like anybody. He'll be right back. What're you laughing?"

. . . .

THE

"Oh. Well, as I was tryin' to say—when I realized you must be in the writin' game, I made up my mind to have this talk. See, my late husband was a character. What I mean, a *real character*. So here's my thought: I like to describe to you about him an' if you—"

. . . . .

"Sure, but let me tell an' you be the judge. I'm no amateur, f'God's sake—I'm not somebody you meet on a train, after all. I got a *cousin* in your business, *married* to a cousin, that is. Al Hoffner. Ring a bell? He used to compose several sketches an' like that—till they moved out to California for breakin' into the motion pictures. Lately he became more of what they call 'a gag man'? He's been connected with several Bob Hopes and also TV now an' then. I know the score, y'see. So here goes. Now, the one thing James always loved—my late husband—was animals an' birds of all kinds—I mean, ever since a small boy, so it was only natural he—"

. . . . .

"Listen. You'll be passin' up something good here if you shut me off. So—animals an' birds of all kinds. From childhood. And he got so he could do the most ex*quis*ite birdcalls. You name it. *And* beautyful whistling. *And* could teach birds to sing if they wanted or not. So he got to be on the well-known side for this around where he lived—Springfield, Mass.—and in time he worked up this act of singing birds—with him in the middle whistling. This was before we knew one the other."

. . . . .

"Next thing you know, he's signed up with Clyde Brothers Circus at the age of nineteen. At this time, I was a rider for the Ringlings—it was before the merger. I was no star like, just a spec girl, but did nicely. So later, *he* moved over to B. and B.—and when the merger came—that's how we first met up. In the winter quarters in Florida. I was still riding, but by now *he* was doing a fancy small ring turn with birds and chimps and two poodles."

. . . . .

"No, go right ahead. I love the smell to a pipe—and two poodles. Well, a few seasons came and went and suddenly there's this craze for Europeen. Why, don't ask me—

A short story by GARSON KANIN

EDITOR'S NOTE: *A jumpy, small man with piercing eyes, Garson Kanin has led, in his forty-five years, a large theatrical life. He has acted in, directed, and produced plays, movies, and opera, and written some exceedingly funny stuff. His most uproarious play was* Born Yesterday; *his most distinguished directing was for* The Diary of Anne Frank. *After quitting high school to play a saxophone in a band, Kanin dipped into vaudeville, later acted in, among other plays,* Three Men on a Horse *and* Boy Meets Girl. *He is married to the versatile actress, Ruth Gordon, who is also a charming playwright.*

DOG ACT

but everything had to be Europeen. So James—who was no hey-ma-lookit-him—he sold his act to these French people for eighteen thousand. The birds and chimps and dogs with the routine and lights and costumes, orchestration, truck—everything. Bale rings to stakes. I quit, an' we went to Florida. Then after a while, we got married. How do you like it thus far?"

. . . . .

"Wait. This is where it starts getting even better. We're down there in Tampa and James has started on a dog act. Poodles. He had these five going. A black, a chocolate, a grey, a white, and a beige. I had an idea to fix one pink—a white one pink—for the finish, but he wouldn't hear of it, James—that's how he was. So we worked down there—a regular ten-hour day, and he counted that in eighteen months to two years we'd have something. Interchangeable for vaudeville or canvas. But one night—this'll begin to show you what a character he was—one night, he shakes me awake an' he's standing there over me over the bed, pale—wearing only bottoms—pale as a whiteface joey—an' he says to me, 'Please get up, honey, because I can't stand it any more!' 'Stand what?' 'This thing I've got!' 'A pain?' 'No, this *idea!* We're *made* if I'm right and I *know* I'm right!' So I get up out of bed an'—Oh. That's Beau. I know his knock. (Come in! Don't slam the door, please. That's it. You all right? Fine. Sit down an' be quiet. I'm talking.) So—out of bed an' I start to make coffee and he—James—starts to tell an' faints on the floor. From excitement. I dashed cold water. No use. I had to run to the neighbours for brandy—because we never had spirits in the house—dogs don't like it on the breath—so we didn't. Fin'lly, he comes to and composes himself an' he tells me."

. . . . .

"I'm comin' to it. He takes me by the both shoulders an' looks me in the both eyes an' he says—whispering half-crazy—'What if there's a stage and the band plays the intro and there's a wing follow spot and out walks—now, get this—out walks a dog—the black one, probably—smartest. Got it? One dog—maybe on his hinds, I don' know yet—and he comes centre and he stands and he holds out a paw to the leader. Leader stops. Dog bows. Barks like announcing. Nods to the drummer—a roll—dog does a couple of blackflips—cymbal! Dog bows. Announces—and so on and so on. I haven't got it all yet—but the *idea,* honey, the *idea!* No people. Nobody. Never. Only the dog. Alone. A whole turn—eleven-twelve minutes. Takes his bows. Fixes his own props. Puts on different hats. Costumes. Flash finish. Alone. Makes a curtain speech, even. Holy God, honey, do you *see* it? We're there! Put on your clothes,' he says, 'we're goin' out an' get plastered.' An' we did."

. . . . .

"Certainly. Damnest thing you ever saw—didn't you ever see it? We broke it in in Sweden—in Stockholm, in fact, and then we made the A.B.C.—that's that big music hall in Paris? The people went crazy. I'm not three-sheeting, this is all fact. Me and James—James and me, I should say, we did the signals from the back and sides, but the dog worked out there alone. Up to then we never made more than four, four-fifty between us. So for the first leg in the States we get fifteen hundred with a forty-week guaranteed. He kept it out of the big cities on purpose—that was the gravy for later, he said. So one time Hollis—the agent—he says he can get The Radio City. James says, 'Not yet.' Hollis says, 'What if some wise guy does a swipe? You can't copyright, after all.' James says, 'Let 'em try it.' He had confidence, y'see—because the whole gimmick was a signal system with these fifty-sixty different whistles rigged—nobody could hear 'em except the dog workin'—not even us. And the way they were put and so on—I never understood it myself, only James. I merely did what was told me. Then the trouble. The dog started getting overconfident."

. . . . .

"Well, I mean—he started horsin' around an'—say, that's funny, isn't it? The *dog horsin'* around? Pretty good."

. . . . .

"Like puttin' in more flips, runnin' off an' on, takin' extra bows—what we would call 'misbehavin.' Well, James claimed I was ballin' up the signals. I swore on my dead mother. He wouldn't believe it. One night, he blows his stack—and he hollers. 'That's all I need, you and the mutt gangin' up on me!' How's that for a character? I point out the dog is doing splendid. He *(Continued on page 140)*

As a protest against the cult of despair and meaninglessness, there is an exhibition, *The Heroic Encounter*, conceived and prepared by Mrs. Dorothy Norman. (It is now being circulated on a two-year tour of museums by The American Federation of Arts.) Out of the one hundred or so photographs and captions, showing that the great symbolical art of the past has renewed significance now, Vogue has chosen these seven photographs of masterworks. From the Chinese symbol, Yin and Yang, to Picasso's 1937 "Guernica," they stand for man's unchanging struggle with the world or with himself; with the fabled lion or bull or dragon personifying the obstacles encountered and overcome. "Myth," wrote Bronislaw Malinowski, "in its original form, is not a mere tale told but a reality lived."

"The Heroic Encounter"



METROPOLITAN MUSEUM

"Hercules and the Nemean Lion"
This detail from a Greek vase of the 5th century B.C. shows Hercules, without weapons and without assistance, fighting the lion in its cavern. He must strangle the lion by embracing it in his arms. Only Hercules' own strength can conquer and so transmute the negative "lion forces" within himself.



D. ANDERSON

"Christ upon the Lion and the Adder"
From a mosaic of the 6th century A.D., at Ravenna, Italy. "Thou shalt tread upon the lion and the adder: the young lion and the dragon shalt thou trample under feet." Psalm 91:13.



"Catching the Ox"
From the Ten Ox-herding Series of Zen Buddhism, this 15th-century painting refers quite simply to the fact that the ox is wild and unruly, difficult to tame, yet "when properly directed, the ox-herder will find the ox none other than himself."

FROM "MANUAL OF ZEN BUDDHISM" BY DR. D. T. SUZUKI



FROM "THE TAO OF PAINTING" BY MAI-MAI SZE, PANTHEON PRESS.

"Yin and Yang"

Early Chinese Tao symbol of the negative and the positive, female and male—the opposing and complementary forces in the world. "The dark begets the light and the light begets the dark in ceaseless alternation." I Ching.



ALINARI

"Crucifixion with Sun and Moon"

This sculpture of the 7th-8th century A.D., in the San Donato Museum, Zara, Italy, shows the sun and the moon as two opposing yet complementary forces, together symbolizing cosmic wholeness. "Symbolism," wrote Sigmund Freud, "does not appertain especially to dreams, but rather to the unconscious imagination. . . ."



PIERPONT MORGAN LIBRARY

"Contest between Hero and Monster"

Middle Assyrian Cylinder Seal of the 12th to 10th centuries B.C. The heroes, wrote G. R. Levy, "fight chiefly in solitude, against daemons who oppose their progress, monsters of their own spirit's making." Heinrich Zimmer wrote: "In dealing with symbols and myths from far away we are really conversing . . . with a part of ourselves. . . . Hence the mythical tradition provides us with a sort of map for exploring and ascertaining contents of our own inner being to which we consciously feel only scantily related."



"Guernica"

This detail is from Picasso's famous 1937 black and white painting of the destruction of the Spanish town, Guernica. ". . . The symbol of the bull," wrote Juan Larrea, ". . . constitutes the most disturbing element of the 'Guernica' . . . [the bull] comes to Spain bringing with him the famous labyrinth. . . ." There is also the point made by Da Vinci· "It is better to resist at the beginning than at the end."

COLLECTION MUSEUM OF MODERN ART



How to conquer INNER SPACE



In the space of
one 21″ suitcase, a
now-through-August
wardrobe—
carried by colour,
beige, black, white
plus....

1 suit to wear

1 coat to wear

1 coat to carry

Suitcase-clothes
sketched here by Dagmar;
photographs and details
on pages 100-103.

OUTER-SPACE SUIT AND COAT TO WEAR, FLOWERS TO CARRY

Between now and August, a woman is apt to live in and out of her suitcase as often as from her closet. Resort-city-country is pretty much the itinerary and a wardrobe that can't keep up isn't, one finds, worth upkeep. A five-month, one-suitcase wardrobe bookends both the pages on view now. Here, the in-transit clothes, twice-notable because their vice-versa life on the home stretch has the same pay-off. The soufflé coat, the flowered coat, the suit are news in any fashion locale; the two coats here, plus the black knitted coat packed in the suitcase, give each dress two—and sometimes three—chances of changing looks. *Beige soufflé coat,* near right, claims every dress in our twelve-dress closet. Safe choice, this, but not boring; the cocoon shape is fullness-with-news. By Wm. Devitz, of mohair-wool-nylon; $235. The hat, one of the two worthwhile-size hats included as "luggage," is a Breton of black straw; a John Frederics Charmer. Both, at Saks Fifth Avenue. Coat, also at Hutzler's. Handbag of black alligator could act as cosmetic-transport, too. *Evening chemise coat, champagne flowers,* centre, to carry en route; wear over black, white, beige, the first afternoon or evening that calls for a coat and lustre simultaneously. Coat, by Murray Nieman, in warp-printed silk, $145. At Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus. Beige straw cloche, by Miss Frederics. Customcraft shoes of beige linen. These and the black patent leather opera pumps (with the beige coat) could man all shoe stations in a black-white-beige scheme. *Black cotton suit,* far right. One of the great shapes, not likely to draw a fashion blank this year. Jacket of heavy knitted cotton, about $20; firmly-woven cotton skirt, about $12; white cotton blouse, about $8. By Custom Craft. All, Bonwit Teller; Hudson's. Lucille handbag. Shoes by Valentine.



HORST









INNER SPACE— THE NEW COUNTDOWN

The packing tour de force of twelve dresses in one twenty-one-inch flight case (see X-ray sketch, pages 96-97) proves one thing. Inner space hasn't changed, but fashion *has*. Chemises fit suitcase-length in one fold. Silk folds like a handkerchief. Big hats fit; a woman simply learns to level off the crowns with stockings. To a tightly-knit colour plan (beige, black, white are major elements here) flower prints add dimension. So does knitting. Beginning the count then, far left: *Beige silk pongee chemise*, a good five-months' supply—in cities, with black; country lunch, with beige sandals and as much tan as possible. $40. At Rosette Pennington; Hudson's. Shoes by Amalfi. *White-banded black knitting* on a cotton dress designed to bear up well on an overnight flight. Dress, by Smartee; $11. This and the shoes: Saks Fifth Avenue. *A tucked chemise* of black Dacron-and-cotton—a dress to take over sudden city decisions without missing a beat. This, by Lloyd Weill. About $40. Bonwit Teller; I. Magnin. A John Frederics cloche. *City collateral again:* chemise pleats, black rayon-and-Acrilan cord that unfolds from a suitcase and unwrinkles at the same rate of speed. The silk polka-dot hat here flattens to handkerchief-depth for packing. Dress, by Donald Brooks, $35, ready at Lord & Taylor by April 25. The hat, from Emme. Valentine shoes. *Pure resort*—from luncheon on; mornings, a striped T-shirt can replace the blouse. By Sir James; white shantung of rayon-and-Dacron. $25. Bloomingdale's. *The third coat, the one that packs:* black knitted cotton. The square rigging here has the right economy of line to blandish a chemise. By Sportwhirl, in Permathal Everglaze knitted cotton by Alamac. In junior sizes, $23, at Bonwit Teller. The flowered raincap, by Miss Frederics.

1 2 3 4 5 6

HORST





INNER SPACE— NEW FASHION CONTENT

Chemise with a Chinesey display of firecracker colours (red, green, and gold), Confucius-say poise—no city eventuality could stump this dress. (Its dinner life could begin with a pair of spiky red sandals.) By Peter Hedges, in silk Paisley, $50. Altman's; J. W. Robinson. Emme hat. Shoes by CiRanno. 7

Blond silk pongee with a sash (it's still in the suitcase, here) to soften the line for evening. Sandals would summerize it. Dress, by Imperial House, $45. At Saks Fifth Avenue; Neiman-Marcus. 8

Pale-beige April-to-August tweed of cotton-rayon-silk. In town, with sharp black, under black; at resorts, with spectator shoes, flowery bag on one arm, gold bracelet on the other. Alison chemise, $50. Saks Fifth Avenue. John Frederics hat. Handbag of pressed flowers, by Ingber. 9

Black silk chiffon dress for city evenings, crinkled into one of the prettiest expressions of the year: an obi-loop skirt, deep décolletage at the back. $70. At Bendel's Young-Timers. Hat by John Frederics. Shoes by Mannequins. 10

Knitted cotton—a coffee-bean print on white that could come out early in the spring under the beige soufflé coat. Uncoated, its casualness mounts twenty degrees. Sportwhirl dress; $20. Miss Frederics hat. Both: Saks Fifth Avenue. 11

Pink flowers—bright pink could be one of the most successful colour reliefs in a beige-black-white plan—on Arnel jersey. The look here is transportable: the accordion cartwheel *might* have been packed. Dress, $35, at Miss Bergdorf of Bergdorf Goodman. John Frederics hat. Shoes by Customcraft. 12

In closing—"overnighter" twenty-one-inch suitcase with 12-dress capacity, of beige canvas and brown leather, about $48, plus tax, at Mark Cross.

Your best face:

Trial runs by a Vogue editor

—her face surprised

In the course of the past few weeks, I have tried on three new faces—each created with make-up and coiffure by one of the great experts in face-projection. While nothing can substitute for self-knowledge valiantly acquired in front of one's own mirror (a searching business discussed by Vogue in "How to Find Your Own Beauty," last October 15), the investment of $12 to $35 and roughly two or three hours' time can bring to the search—and more vitally, to the finding of your best face—a calm, professional eye; objective experience. Amortized over the next twenty years, the total cost turns out to be less than a woman's average yearly expenditure for saltines.

Here, then, is the story of my face surprised.

A LITTLE PROFESSIONAL STROKE"

Face paint, in my eyes, has always been one of the great inventions of history. This dates, I think, from a tense day when I was being done up to carry a torch in the Barnard College Greek Games, and a close friend (she was carrying a palm) saw me without lipstick. She screamed. Since that searing moment of exposure, I have been the girl who leaps out of bed in the morning to reach for a lipstick instead of a coffee. In spite of all that, before being made over, cosmetically, I had not—in the words of femmes who would be fatale—lived.

Slow-starting by nature, and determined to present my face incognito, I went first to the reassuring pink-and-blue calm of Elizabeth Arden's New York salon. The soothing action begins here as you wind through the tempting profusion of the small boutique just inside the door. Then there's the

THE HAND THAT TOUCHED AUDREY HEPBURN

Eddie Senz, the famous theatrical make-up man, has—although I have never let him know—been for some time the man of my dreams. What he has done for the faces of Audrey Hepburn, Dorothy Kilgallen, Lady Mendl, Susan Strasberg, and dozens of other remarkable physiognomies is the sort of word-of-mouth epic that makes that old act of pumpkin into coach seem slightly passé. Bravely fighting back the fear that I was not destined for this glittering company, I presented myself at Mr. Senz's Fifty-seventh Street establishment one afternoon shortly after I had risen from the depths of a depressing cold. I looked, in fact, pretty awful.

Jumping was the atmosphere here. Everybody happy. In the small reception room there were women in all stages of being made over. Mr. Senz, a powerful, well-tweeded type

CONSIDER "LE TYPE"

For the third round of face-searching, I went—with the conviction that I knew a thing or two—to the new Carita salon at Henri Bendel. Carita herself is a fascinating black-eyed, black-haired Frenchwoman in whom a delightful Parisian chic and sheer, unbounded energy are mingled with about fifty-fifty largesse. Her salon, on the other hand, is decorated à la Japanese—white paper-bubble lights, black-lacquered chairs, shoji screens—and couldn't be more conducive to euphoric contemplation.

In the first place, you put on a Japanese kimono—peach, orange, or turquoise. As I sat waiting to have my hair washed, I noted a surprising variety of interesting faces lined up, among them a Bardot blonde reading *Buddenbrooks*. I abandoned my own book (*Fight for Control*, the story of proxy fights) and took to the French magazines. When my hair had been well washed with something blue

how to find it

elevator ride with someone who doesn't keep telling you to step-back-in-the-car-honey. And at the top, this time, was Mr. Erik, a tall, lean hairdresser with something of the look and manner of a young Viennese interne. After my hair had been washed, Erik picked it up, a hank at a time, weighing it thoughtfully, running through some quick case-history questions: "Have you just had a perm?"—"Have you changed the colour?" Then: "When I have the hair in my hand, the weight is here," he said firmly. "You more or less have to keep it short." On this we were in full rapport, so, in his special flip-of-the-wrist manner, he set it, mainly with curl clips.

It was all very easy on the nervous system, and in the usual amount of drying and combing time, I emerged—looking, I must say, different. My bangs, to which I am as faithful as a sheepdog, had retreated to three small curving curls at the uppermost edge of my forehead; otherwise, I had soft, understated curls and round my face, fairly close to the head, and at the back, a delightful layered effect. This, of course, was only part of the story. I moved on next to the make-up section.

There a scrubbed and smiling blonde carried me off to a small room where she gave me a clean pink smock and settled me into one of those deep S-curve lounge chairs, lying back against a towel, and covered with a pink throw.

Ordinarily, my impulse would have been to call off all the re-making and go promptly to sleep, but before I firmed up this thought, the visagiste went to work on me with a large tuft of cotton which she had first dipped-and-squeezed in cold water, then skin lotion, then cleansing cream. It felt delicious. Grime and make-up slipped coolly away. The cotton was refreshed, turned, *(Continued on page 144)*

with a faintly operatic twirl to his moustache, took me into the aura of his charm at one fell swoop. "I've just been fixing up Vaughn Monroe for a little television job," he said, "and I thought I might have to ask you to come over to the studio, but I made it back."

On that note, we withdrew to an alcove where there was a huge make-up mirror, brilliantly lighted, and looking rather like the set for Bette Davis making up for the Big Scene. Mr. Senz explained his system of "diagnosis": He thinks first of line—the shape of the hair, the shape of the mouth, of eyebrows, and, surprisingly, dress necklines. The oval face, he feels, is the ideal—"it may change, but right now, it's oval." The idea, then, is to reconstruct hair and make-up to give the illusion of an oval face where heredity has missed the play. Beyond that, Mr. Senz adheres to the point of view that the amount of remaking any woman can take depends on her life; actresses are a different story from housewives. A realist to the bone, he even acknowledges that some women have more time to spend on their looks than others. Here's what he hates: women who think a bad feature should be played up. "If it's not a virtue," he says, "then it can at least be less of a fault."

The moment came when this unhesitating eye was turned on me. Tactfully, but masterfully, he faced me into the mirror, picked up a comb and began rearranging my hair, first pulling it all straight back. "I was the man who told Yul Brynner to shave his head," he commented cheerily. "Re-ally," I said, with a thrill of doom. Too wide was what he said about my face, and with a few pleasantly flamboyant gestures, he re-stacked my hair—high and wide at the top with a few artistic bangs, close over the ears and flat to the cheeks. Everything moved at *(Continued on page 145)*

and creamy, it was wrapped in a bright orange towel, and I was turned over to Mr. Carlin, an amiable young man dressed, like the other hairdressers there, in olive drab Franco-Japanese Ivy League. Knowingly, cleverly, I explained that I wanted my hair high and wide at the top, close at the sides. I also said firmly, "And I want some sort of bangs. But bangs, definitely."

First he hauled a whoosh of hair straight up from the centre of my forehead and wound it on a huge front-to-back roller. After that I didn't look.

When I came out from under the drier, someone pulled out the hairpins and rollers, wrapped me up in a blue towel, and led me off to Yvette, Carita's make-up expert, a brisk and wonderfully pretty woman whom I liked and believed in almost immediately.

With Yvette, the program is to stretch out flat on a comfortable padded table. Then the dream sequence begins. Yvette talks in an engaging French-paced voice while she dips cream and lotion out of mauve-coloured jars, cleaning you very clean from the bra-line up. After the cleansing came hot wet cotton, like the hot towels in a Chinese restaurant. More lotion. Then Yvette and I faced reality together. "You have a nice skin colour, but you know (and she became very French) you have some large pores."

I did indeed know, and was cheered to hear that things could be done. An other-worldly little vibrator appeared with a lavender light in it. This she ran over my face, setting up a snapcrackle sensation as though my pores had been invaded by popping cereal. "It is not very pleasant," conceded Yvette, "but it is good for the pores." From another mauve jar came a masque. It smelled like spearmint, and had, Yvette said, "everything to make pores small." *(Continued on page 146)*



MISS MARY SARGENT LADD

A tall, dashing blonde with beryl-blue eyes and an alluring dapple of freckles, Miss Ladd is the daughter of Mrs. Russell W. Davenport and Mr. William S. Ladd. Although she has been lured by Vogue to pose as a fashion model, here she is shown merely for what she clearly is—a young beauty.



MISS JANE FONDA

A beauty with the dazzle of a baby *femme du monde*, Miss Fonda has a rush of toast-coloured hair, sea-blue eyes, and fair skin. She is the daughter of Henry Fonda, now starring in the Broadway play, *Two for the Seesaw*. Miss Fonda came from Europe for the play's opening, and has become, like the play, one of the new local enchantments.

PENN



Facing page: Fresh as the first flower wagon—the first city linen. Here, in a fresh version: a sleeveless chemise dress in spring brown and white, with a separate brown jacket. (The white top, brown skirt, are indivisible.) By Sportwhirl, in Irish linen; about $36. Peck & Peck; I. Magnin. Hat, Sally Victor. Evins shoes. Rosy pale Appointment stockings; Bloomingdale's. Laverne spoked chairs. Beauty Counselors Saucy Red lipstick. *Left:* City-country linen with its own wagonload of flowers —one of the famous Liberty prints, in beige, taupe, and blue. The dress itself, a two-piece chemise with a softly-tied overblouse, straight skirt. By Jamison, in Liberty of London fabric; about $36. Peck & Peck; Neiman-Marcus.

The chemise take—in linen

KAREN RADKAI





Blue—
two shades
of evening

Left: Magnificently pale-blue
evening dress cloud-built of silk crêpe
and chiffon. the chiffon fastened from
shoulder to hem and trailing from there.
By Galanos, of Bianchini silks,
at Lord & Taylor; I. Magnin.
Right: Short taffeta evening dress—
shell folds at the bosom, twined straps,
a strong party tempo. A dress like this,
with its coat (to match its blue here
or, another night, its flowers),
could see a woman to the blue dawn
with freshness to spare.
A Sophie Original, in Bianchini silk.
This, and the shoes and stockings,
Saks Fifth Avenue.
Brass-framed sofa, by Tony Duquette.
Both pages, movie actress Suzy Parker,
soon to play model Kate Drummond
in *Ten North Frederick*, a Twentieth
Century-Fox release due in May.

HENRY CLARKE





Beauty insurance—
10 travel policies

To go on with the conquest of inner space (begun in the travel wardrobe on pages 96-103): this might be the cosmetic view:

1. Don't make it a production. Whatever you use to keep your looks looking their daily best is what you'll need in travel. Unless your itinerary reads as exotically as Sir Edmund Hillary's, you won't need all of a 10-lb. box of cleansing tissues (practically everyone, everywhere, speaks cleansing tissue anyway).

2. Take the cosmetics that you know work for you. Just because they collapse adorably is no reason to fill your luggage with a lot of cosmetic strangers. A few are fine, but your backlog should be the proven: products with consistencies, tintings, scents—and results—you know and like.

3. Inquire about the possibility (now a strong one) that your own daily creams, lotions, et cetera, are available in ready-to-travel form. More and more of the great cosmetic houses have begun to add tubes and plastic containers—even if it means a contradiction in terms.
For instance, latest bulletin from Jacqueline Cochran is that her famous Flowing Velvet (without which many a woman wouldn't go around the block, much less around the world) is now an *un*-flowing, quick-vanishing night cream, enriched with Royal Jelly.

4. Which brings us to this: do read the labels on your cosmetics. There's a whole new trend toward the dual-purpose cream or lotion—and the new label tells all. Might lighten luggage considerably.

5. Trust the aerosols (hair sprays, colognes, et cetera) to behave themselves in air travel. We've asked; the pressure-mechanism is unaffected, air lines tell us.

6. Give a new permanent wave or a new coiffure time to be less than brand-new before you take off. Have at least one interim setting and observe the size, placement, and winding-direction of curlers, so that you can cue a chance hairdresser.

7. Take, in writing, your own hairdresser's prescription for your hair-colouring—ingredients, proportion, timing, and brand (the latter, often global now).

8. Consider pocketing not one, but several, little purse-size flacons of your favourite perfume. Few things are more refreshing than perfume; if you've salted away *several* containers, you'll feel free to use it freely.

9. Use an airplane's dressing room as an exercise room in the course of a longish plane trip. Stretch your arms, legs, neck. Medical advice as well as beauty advice.

10. If you travel by ship, you might think of the time aboard as time for a planned beauty régime—it's an ideal situation with ideal facilities. Take a diet plan and follow it to the letter; investigate the ship's gymnasium, masseuses, swimming pool. One woman who tried this disembarked in the best health (and with the best figure) she'd known in years.

Beauty tips for the redhead

Facing page: This is how blond tipping applies to red or reddish hair: so freshly, in our opinion, that it might even be worth starting at the beginning to acquire it—by first becoming a redhead and then having blondness streaked in.
To make it *not* the day-long production it might be, Clairol has devised a new speeded-up tipping formula called Blue Lightening that works almost as fast as. Antoine coiffure and make-up. Hattie Carnegie earrings. All, Saks Fifth Avenue; Neiman-Marcus.



The new
flash-back
necklaces

New order for necklaces: about-face—seen in the spring Paris collections and here. This flash-back in crystal with rhinestones and mock emeralds, falling down the back to toplight a low-backed dress. Necklace, $50*; drop earrings in the same stones, $15*. Both, Arpad; at Bergdorf Goodman; I. Magnin.

*PLUS TAX

Two necklaces here—each a fifty-inch silvery chain beaded with mock pearls and coloured stones—one with blue, one with green. These, to be worn hanging freely down the back of a dress with reverse décolletage, or haphazardly tangled in *any* direction. By Schreiner; about $30* each at Lord & Taylor; Julius Garfinckel; Neiman-Marcus.

*PLUS TAX

COFFIN



Flash-back necklaces

continued

An elegant backward look for evening—this flash-back necklace of baroque filigreed mock pearls, with a mock pearl and rhinestone drop centred on each of its seven descending strands. By De Mario; $80* at Bonwit Teller; Joseph Horne; Frost Bros. Stole of "Cerulean," Emba natural blue mutation mink, at Pordy.

*PLUS TAX



Flash-back in glitter—this sixty-inch rope of double-faced rhinestones to loop cavalierly down the back of a late-day chemise. (Corollary of a longer necklace now: a shorter skirt.) By Luciana; $100* at Altman's; Nan Duskin; Frederick & Nelson. The coiffures on these and the two preceding pages, by John Bernard.

*PLUS TAX

COFFIN

Four-part start on summer—one Vogue Pattern to go on



VOGUE PATTERN S-4878

Here, two out of four possibilities to be sewed from Vogue Pattern S-4878—
an uncomplicated jacket, double-breasted, uncollared; a skirt, knife-pleated all around.
These, to rotate with the other two members of this pattern, all made of Arnel sharkskin (Fabrex fabric);
the jacket in blue, the rest white. Bag by Murray Kruger. Shoes by Capezio. B.G.E. Originales buttons.



VOGUE PATTERN S-4878

In the same pattern envelope—a chemisey overblouse buttoned at back, to wear with the same pleated skirt and, perhaps, the preceding jacket. Not shown, but present: long skinny pants to go with both tops. Shoes by Margaret Jerrold. On both pages: jewellery by Mosell; chiffon scarfs by Echo; porcelain dogs from Mayhew. Other views, sizes, yardages, on page 63.

More power to pink

in new lingerie



The strong colourworks of 1958 fashions, now turning up in lingerie—here in a new power-packed pink that's delightfully elegant and completely feminine. More influence from outside-clothes: the new shapes.

Near right: Lounging pyjamas that could (really *should*) spend part of their life in a patio. The top, bright pink silk-and-rayon matte jersey; cut very low, and sleeveless. The skirt-seeming pants, white silk-and-rayon crêpe. By Lucie Ann; about $125 at Bergdorf Goodman; Neiman-Marcus; I. Magnin.

Centre right: Chemise robe in sharp, spicy pink. It falls in gathers at back from a U-turned neckline; the front is zipped, belted. (Another way to wear it is belted at back, the front falling straight.) By Perfect, in crêpe of Celanese acetate and rayon; about $35 at Bonwit Teller; Julius Garfinckel; I. Magnin.

Far right: String of pinks—a nightgown with ruffles shaded from bright gipsy pink down to pale French lilac. The full skirt blends both colours. By Vanity Fair, in tricot of Du Pont nylon; about $25. Lord & Taylor; Julius Garfinckel; I. Magnin.

More pink power: new Scandia Rose lipstick.

Here and on the next two pages, coiffures by Frederic Jones.

KAREN RADIAL





More power to pink

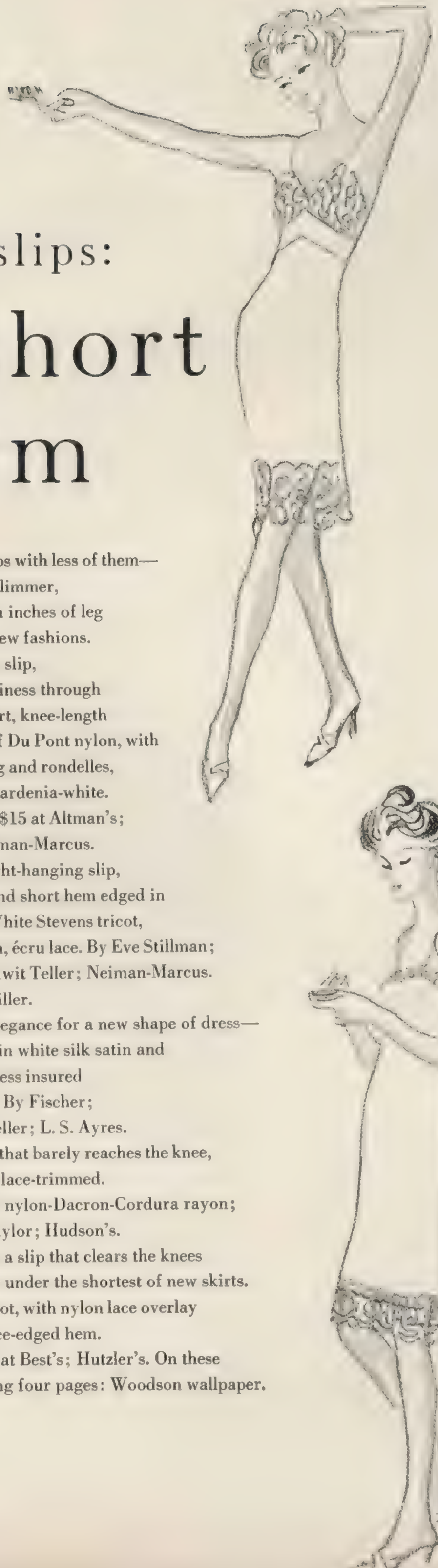
continued



Here, more lingerie powered by pink—
two robes (one solidly pink, one printed)
and a chemise slip to be covered
by a dress of the same shape.
Far left: A smock-like robe
made of silk taffeta in a delectable
shade called Grecian pink.
It hangs straight from a tie
at the neck, snaps shut down the front.
By Perfect; $55 at
Elizabeth Arden; Marshall Field.
Centre left: Another silk taffeta robe,
this one white, printed in
pinks that waver from pale to powerful.
Its lines, also slim, straight, bow-tied.
By Perfect; $45 at
Bergdorf Goodman; Nan Duskin.
Near left: Bright pink in a
new shape of slip—
a chemise's inner self.
Straight through the waist, with
scallops at middy-level, and higher hem.
By Aida Spilo, of silk crêpe;
about $25, at Saks Fifth Avenue.
Other pinkness here,
Chantilly Spray Mist by
Houbigant, in a new pink sprayer.
Left of slip: Elizabeth Arden's Invisible Veil
face powder in Evening Pink,
applied several times
(the powder-on-powder theory)
to lessen touch-ups later.
Furniture on these six
lingerie pages, by Dunbar.



New slips: short form



Chemise-look slips with less of them—
they're shorter, slimmer,
to allow for extra inches of leg
revealed by the new fashions.
Far left: Narrow slip,
darted to chemisiness through
its body. The skirt, knee-length
and slit. Tricot of Du Pont nylon, with
nylon lace edging and rondelles,
all in a creamy gardenia-white.
By Vanity Fair; $15 at Altman's;
L. S. Ayres; Neiman-Marcus.
Near left: Straight-hanging slip,
its bias bodice and short hem edged in
hand-run lace. White Stevens tricot,
of Du Pont nylon, écru lace. By Eve Stillman;
about $11 at Bonwit Teller; Neiman-Marcus.
Slippers by I. Miller.
Above: Inside elegance for a new shape of dress—
this shorter slip in white silk satin and
lace, its smoothness insured
by a side zipper. By Fischer;
$25 at Bonwit Teller; L. S. Ayres.
Near right: Slip that barely reaches the knee,
its top and skirt, lace-trimmed.
By Iris, of white nylon-Dacron-Cordura rayon;
$11 at Lord & Taylor; Hudson's.
Far right: Here, a slip that clears the knees
entirely, to wear under the shortest of new skirts.
White nylon tricot, with nylon lace overlay
at the bosom, lace-edged hem.
By Yolande; $6 at Best's; Hutzler's. On these
and the preceding four pages: Woodson wallpaper.

KAREN RADKAI





Washing— without pressing

Here, several disarmingly simple devices for melting down all resistance between a small girl and a nightly bath— presumably forever.
At left: A pair of ten-year-olds in heaven: a tubful of bubble bath—clean-scented, *very* mild. The other lure here: a plump pink pendant of soap on a rope necklace. Bubble bath (twelve packets; about $1 plus tax) and soap-on-a-rope (about $1)—two of a series of new young Tweedie grooming-aids—by Lenthéric.
At right: After-bath robes in the colour that little girls usually are after bath—pink-soap-pink and white. The hooded robe is of thick pink terry cloth; about $8. Shirt-robe, of pink-and-white woven gingham (Lowenstein fabric); about $5.
These, and the bath accessories, at Arnold Constable; Woodward & Lothrop; Famous-Barr.

GUY BOURDIN





Short-pants propaganda—by movie

Message to the mothers who have written us over the years deploring the way their schoolboy sons insist upon looking (which is, all too often, like undersized men, with long business-suit trousers): help has arrived from an unexpected quarter. Namely—a new MGM movie called *Merry Andrew,* starring Danny Kaye as a delightfully daffy schoolmaster, and featuring a crew of schoolboys who look—in their short pants and knee socks—wonderful. In the hope that some of the short-pants propaganda reaches the short-pants audience, we've rounded up some comparable versions of the movie's clothes—two here.

This page: Lightweight version of the classic schoolboy's suit—three-button jacket, short trousers—ready here in charcoal-grey Dacron-and-cotton. Fabric by Galey & Lord. Suit, about $24. Grey flannel cap, about $4. Knee socks; striped tie; black Oxfords.

Facing page: A rig for the playing fields of *any*where. Shirt, white broadcloth; about $3.50. White cotton gabardine shorts; about $6. White cap of Galey & Lord cotton gabardine; about $4. Knee socks; washable white sneakers (these, by U.S. Keds).

All, at De Pinna; Hudson's; Boyds; Dreyfuss; Bullock's, Los Angeles.



PHOTOGRAPHS BY RICHARD HEIMANN.

BACKGROUND, BOTH PHOTOGRAPHS: DANNY KAYE IN HIS NEW MOVIE, "MERRY ANDREW."

GOSSIPY MEMO ON TOURS

A Chinese proverb says: "The good traveller doesn't know where he is going; the perfect traveller doesn't know where he came from." One way to take this disembodied travel philosophy is to rely on planned tours, perhaps one of these six.

The new Festival of Two Worlds, at Spoleto, Italy, sings off on June 5 with Verdi's *Macbeth*, conducted by Thomas Schippers and staged by the famous Luchino Visconti. The brain child of the composer, Gian-Carlo Menotti, the festival runs until June 29, and sponsors young, fresh talents, some known, some unknown. José Quintero, the drama maestro, will present *Hughie*, an unpublished play by Eugene O'Neill, and a new play by Thornton Wilder. Among other attractions: Lee Hoiby's new opera, *The Witch; An Evening With Jerome Robbins* (a trio of ballets); Daudet's *L'Arlésienne*, with a French cast; and exhibitions of contemporary paintings. Spoleto, usually bypassed by travellers, has several hotels. One of these, Hotel S. Antimo, cliff-hanging 1,500 feet above Spoleto, has been newly furnished with both real and pretend pieces, the latter pieces painted trompe l'œil on the walls. One of the specialists in music tours, Mr. John Zorek, of the Mayfair Travel Service, 119 West 57th Street, New York 19, N. Y., will arrange all for Spoleto-bound tourers. He also has tickets to the extraordinary performances of the Festival Mondial at the Brussels World's Fair, including those of the Bolshoi Ballet, the Moscow Circus, and the opera companies of La Scala, Vienna, Bayreuth, and Peking.

Casting a wide net over Africa, Lafayette College, in Easton, Pennsylvania, has a tour which mixes a haul of adventure with higher education. One of their professors, John Mitchell Currie, will lead a group from Cairo to Capetown. From July 2 to August 14, this group ranges first to Amsterdam and Rome, then all over Africa to, among other places: Addis Ababa, Livingstone, Johannesburg, Mbabane, Eshowe, Durban, Umtata, Brazzaville. On the way, there are lectures on social, political, and economic subjects. For everything; from New York, the tour is $2,285.

Wales, from May to October, will have its first nationwide festival in honour of the British Empire and Commonwealth Games, to be played off at Cardiff, July 18-26. One hundred and six Welsh towns have scheduled special summer events ranging, the Welsh say, from "general celebrations to sheep dog trials." In Laugharne, where Dylan Thomas lived, there will be, on August 14 and 15, an open-air presentation of the poet's play, *Under Milk Wood*. Choral and dance contestants from more than two dozen countries will meet, July 8-13, in Llangollen, for the famous International Musical Eisteddfod; and at nearby Llanrwst, the foremost Welsh poets and musicians compete before white-robed judges at the National Eisteddfod, in June. Wales is long on beauty—castles, mountain landscapes, and literary resonances—and less than a day's drive from London. In London, one may hire a car, or book a bus tour; in New York, a seat in a private car can be reserved through the Wakefield Fortune Tours, 15 East 58th Street.

The Neiman-Marcus Continental Tour stresses haute couture *and* haute cuisine. *It leaves Dallas April 17, collects more passengers in New York, and proceeds, for twenty-one days, to Paris, Monte Carlo, Rome, and Vienna. For $1,990, there are fashion shows, operas, night clubs, and museum trips, as well as the usual bed and board, which is unusually luxe. The American Express Company manages travel details.*

Holland, seamed with waterways, is as navigable as Venice and, in its pristine, pictorial way, as pretty. Aboard a *tjalk*, a fifty-foot motor-sailer, a family of four may cruise the rivers Vecht and Ujsselmeer, and the lakes of Friesland, for $400 a fortnight. A captain, his wife, who cooks, and an interpreter-guide go along too. (The only extras are food and fuel.) Han van Mourik Broekman, a graduate student at England's Oxford University, makes arrangements. His address: Teezinklandenweg 150, Boekelo, Netherlands.

For leisured travellers lured by remote places, there is a Pacific sea-air tour which sails June 11, from San Francisco, aboard the Matson liner, S.S. "Monterey," and which visits, over a lazy span of ninety-two days, eleven islands and countries. It costs $4,546 and emphasizes the creature comforts. In Tokyo, for example, one stays at the Imperial Hotel, perhaps in the new soundproof wing where, for dining, the Scandinavian chef sometimes lays on a smörgåsbord. *Write: Brownell Tours, Brownell Building, Birmingham 1, Alabama.*

Spring setting, with roses, for a Sunday luncheon →

In the plan for the rose-strewn table across the page, Mrs. Sheldon Whitehouse began with two plump, enchanting nosegays of pink and red roses—*many* roses deliciously crowded, petal to petal, in a handsome pair of old silver vases, one visible here. The dinner plates are rose-flowered Spode, and more pink (part of the secret here) shows through the lace inserts in the white damask tablecloth. One of a group of table settings designed by experienced hostesses and exhibited recently in New York, this—like others shown on the following pages—combines favourite family pieces with current patterns in china, silver, and crystal. Open-stock elements here: the sterling silver knives and forks in Tiffany's "Hamilton" pattern; the English cut crystal goblets, Hawke's "Clarendon" pattern, also from Tiffany.

HORST

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MRS. GILBERT W. CHAPMAN'S table for eight makes use of "Palm" patterned silver and crystal from Tiffany's—with small stemmed vases at each place leafed out with green fern and sedum.

PARTY TABLES

Basic elements used currently by seven talented hostesses

One of the pleasantest adjuncts to good food and conversation, as any hostess knows, is the art of making the table and everything on it look as appealing as possible. In fact, for a good many women this particular aspect of the matter comes as a sort of *lagniappe* amid the more down-to-earth preparations for a party. Guests invited and the menu planned, they sit down contentedly to the task of inventing an arrangement of flowers, napery, china, and silver that will linger in the minds of the guests along with memories of pleasant company (that nice man from the U.N.) and the apricots Chantilly. Recently, Tiffany's, of New York, asked a group of talented party-givers to produce repeats, for exhibition, of their own most successful table settings. The results, some of which are to be seen on these pages, point to some interesting developments. For one thing, even the youngest among the contributors showed a decidedly traditional bent in regard to silver, china, linens, *et al.* The woman lucky enough to have come by any antique silver bowls or dishes, for instance, or eighteenth-century porcelain, is using them as the treasures they are, right along with her own contemporary silver and china. And although bare polished mahogany appears effectively on occasion, so does the great, white (or, in one stunningly pretty example, pale-pink) damask tablecloth, often elaborately embroidered or with insertions of lace, Mrs. Thomas Bancroft, junior, puts, on a table covered with her best Venetian off-white linen and lace cloth, a big bowl of bachelor's-buttons and chrysanthemums, chosen to match her blue-and-gold Minton plates. Mrs. Sheldon Whitehouse, whose table appears on page 131, composes around a pair of gracefully chased silver vases, chockful of roses, and an antique silver latticework basket. With her pale-pink tablecloth, Mrs. George F. Baker uses matching napkins with fat monograms, Wedgwood white shell dinner plates. Sea shells make her centrepiece: a pyramid of eighteenth-century Chelsea ones, and smaller heaps of little pink-and-white and silver-and-white shells. Her candlesticks are antique silver branched candelabra. Mrs. Albert Lasker, with luncheon-for-eight in mind, sets her table with embroidered white organdie place mats, a scattering of figurines from her collection of blanc de Chine—each one surrounded by a small crystal ring of anemones. Her china: white Royal Worcester "Snowflake" and her silver: "Faneiul."

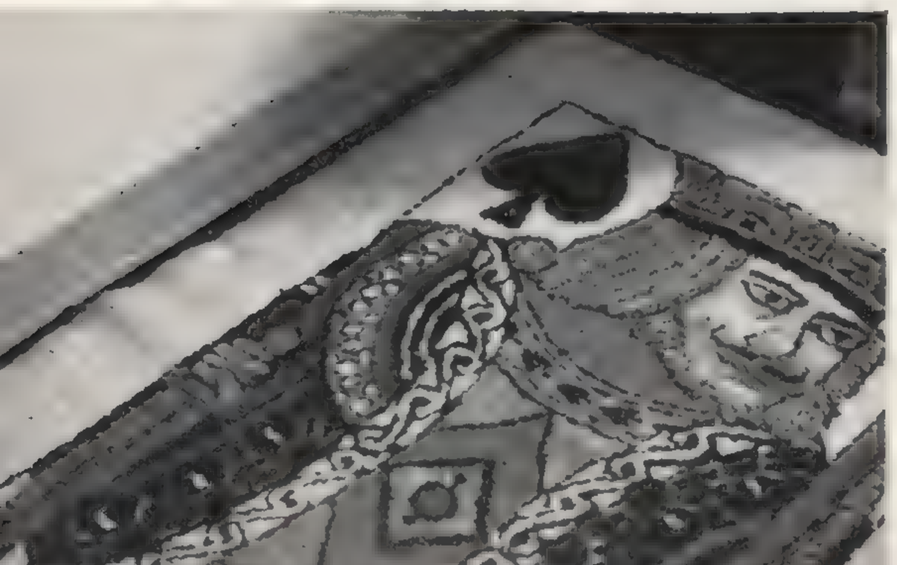


KEYED BLACK-AND-WHITE: MRS. VINCENT ASTOR'S TABLE *above*

PARTY TABLES, *continued:* Basic elements of a dinner for four, as Mrs. Vincent Astor plans it, include her gold-banded 1805 plates, patterned with grape-leaves, grey on white. The centrepiece, a black and white Spode bowl, is surrounded by small vermeil cups holding red-and-white striped carnations. Also vermeil: candlesticks, cigarette box, leaf-shaped ash tray, and flat silver in Tiffany's "Flemish" pattern. Not shown here: Mrs. Astor's airily embroidered white organdie place mats. Mrs. Gilbert Miller's luncheon for six has for the table's centrepiece her antique Chelsea cabbage tureen, flanked by old Chinese porcelain cabbage cups. Around it circle fern-patterned plates (Royal Worcester's "Collingwood"), Val St. Lambert's "Laeken" crystal, Tiffany's pistol-handled "King William" silver.

KEYED TO GREENERY: MRS. GILBERT MILLER'S TABLE *opposite*





HOUSE OF CARDS

THE ANNEX, FOR PARTIES ONLY,

OF MR. HARVEY LADEW'S "PIED À MER" AT DELRAY BEACH

KERTÈSZ





Left: Game tables, always in readiness, reflect the card room's basic raison d'être — as does the King of Spades hooked rug shown below. Above: Mr. Ladew in the patio — at backgammon. Below: The Card House terrace, facing the garden, is a setting for parties; umbrellas copied, by long distance, from those at Lady Mendl's Versailles house.

Mr. Harvey Ladew, above, enjoys a game of cards as much as—and possibly more than—the next man. He also likes to give parties (at home in Maryland, his entertaining is famous). In the small, tile-roofed building photographed here he has achieved a synthesis of both pastimes. The Card House, a separate entity, is used not only for its obvious purpose, but also to extend the party-giving possibilities of Mr. Ladew's Florida beach house, "Pied à Mer," whose grounds and ocean view it shares. While the Card House is classically rectangular (left, below), the interior takes the form of a single large oval room, with kitchen, storage, and bathrooms tucked away in the corners. The planning and even the actual building of the Card House, however, were only the beginning: its furnishing has become an avocation in itself, giving rise to Mr. Ladew's extraordinary collection of antique playing cards and associated objects. *(Please turn the page)*



At one end of the card room, sea shells frame a mirrored overmantel in the manner of Grinling Gibbons. A portrait, by a Dutch painter, of a 17th-century Persian princess appears at right, with another, of the prince, reflected in the mirror.



Left: An agate-topped console table and on it, a Venetian glass pineapple, Victorian card press. Right: In the dressing room, a French needlepoint rug and the 18th-century sofa Mr. Ladew calls "the first Simmons bed" — the front pulls out to accommodate extra legs and a mattress.



KERTÈSZ

CARD HOUSE *continued*

Almost everything in the Card House reflects, in one way or another, its *raison d'être.* Among the prizes: a French needle-point rug (playing cards and poker chips on a billiard-green ground); a pair of rare Victorian card presses, once used, literally, to flatten out curled cards; an eighteenth-century Italian coffee table with still more cards scattered, in scagliola inlay, all across the top. Such finds as these are unpremeditated, likely to turn up at any moment, anywhere. Mr. Ladew came across the rug by chance on the Rue Jacob, found his coffee table in Rome. Other appearances of the card motif are less accidental—a pair of chairs covered in a playing-card print, and curtains stitched up of card-printed French silk handkerchiefs. Supper guests, enjoying a meal of Florida specialties—stone crab, pompano, fresh strawberries—might find it served, at card tables, naturally, from French china card trays. There are, of course, exceptions to the general rule, and the topiary garden at right is one of them. Here whales, not kings and queens, are supreme: there are twelve, carved from Australian pine, a long-distance echo of Mr. Ladew's famous Maryland topiary garden.

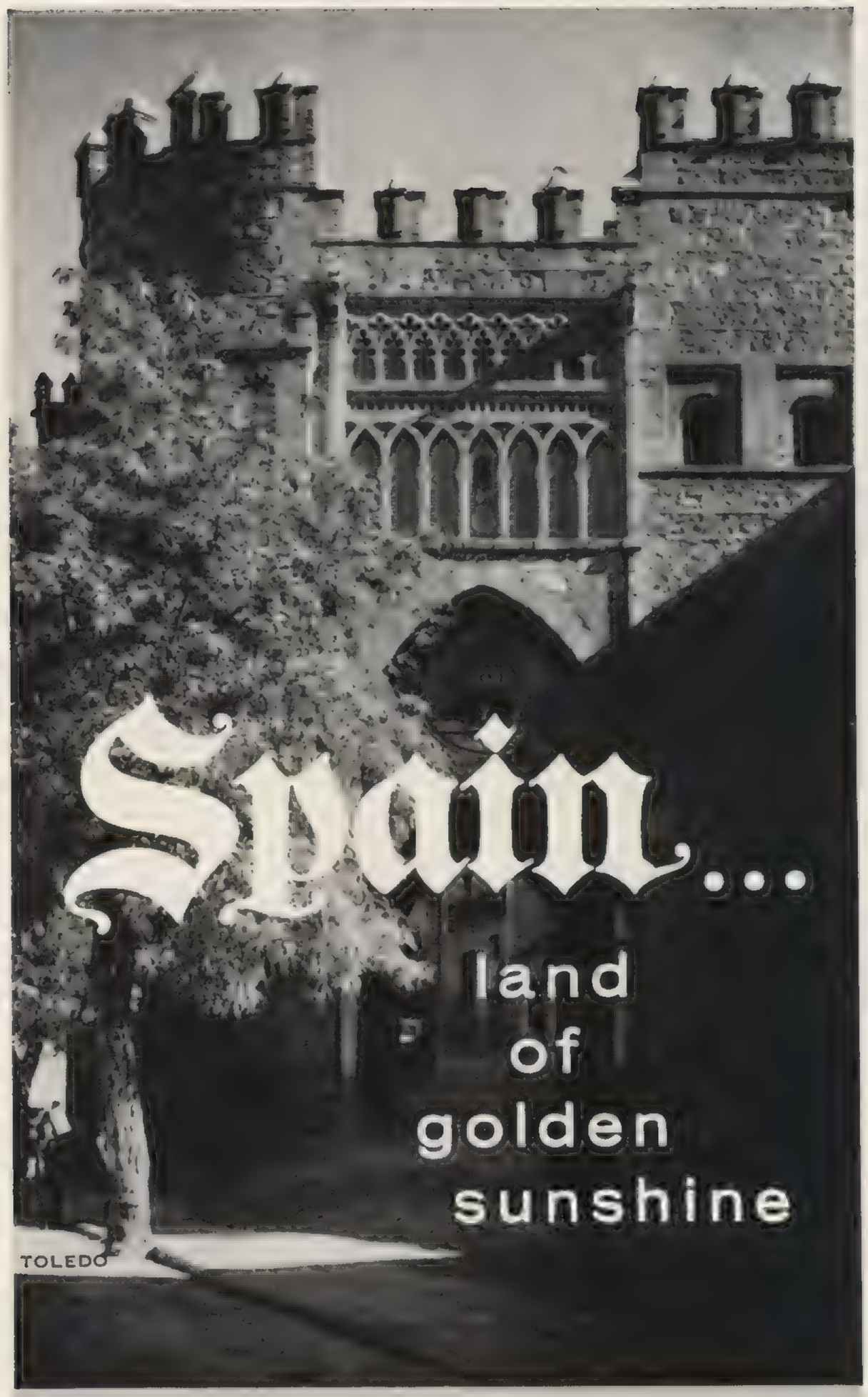


The view from the terrace, above, includes a flotilla of topiary whales, complete with electric-bulb eyes and water-spouts every five minutes.



Left: A bathroom floor is tiled with canasta hands, and a run of aces paves the hallway. Right: Antique playing cards frame the bathroom mirror with a row of poker chips to dot the edges. Curtains, of Hermès silk handkerchiefs, carry on the jeu de cartes.





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THE DOG ACT

(Continued from page 93)

starts in yellin' I shouldn't get too attached to the animals. Emotionally. So as long as he was yellin', I thought I better try some, too. And I pointed out what did he have against the dog who was after all our meal ticket. Well, this threw him, James. Accuses me of being whacked-up an' so forth an' all the rest of it. I won't deny it maybe I fussed over the animal a little. Why not? So this is when James starts in acting mean and jealous. So the more he does, the more the dog avoids him, off, and comes to me. In fact to *only* me."

"Nothin'. Just meaner, James—so the situation increases. I said to him, 'Only one way out. Let me out and hire somebody instead of.' This he won't stand for. The reason is, he don' trust nobody around the routine which could be easy to snatch once you get onto it, which *I* never did but *somebody* might. Fin'lly, one night, he comes in full of temper. I'm bathing the dog. James picks him up, wet—throws him, hurts him. Then—guess what?—takes a poke at *me!* Now, listen, this I've never taken from anybody. So I check out to another room, with the dog, natur'lly, which I don't want dead. Next day, James is in a state of crying and upset. He says he don' know what's got into him and I say likewise and he begs another chance. I give in. But for the dog to give in is another question."

. . . . .

"Well, because on account of the throwing, he is now scared of James and James has to keep out of his sight if possible. After a while, we can see it is no go. Somebody has got to go. Us three can't seem to match up. So. It can't be James, who is the act, after all, even if he don't think I think so. It can't be me, on account of what I told you already. Has to be the dog. So James puts in the stand-by—the white—and it goes all right, but not the same because the stand-by has not got the same personality at all. Next, a different stand-by—the beige. This one balls up the act. Back to the other one."

. . . . .

"No, the other *stand by*—the white. James is goin' batty an' workin' sixteen hours a day—but sore and jumpy, so the animals don't like him. Can't stand, in fact. In the meanwhile, I'm havin' my own troubles with the main dog—the black—who is beginning a nervous breakdown on account of not workin' all that time. He mopes and won't eat and growls. I'm doing my best for him, when James is not around, that is. After a time, I mention the situation to James—because I believe we're going to have to go back to him—to the main dog—no matter what. So when I mention—it turns out a mistake—because he starts in screaming like this: '*Let* him break down, *die* for all I care—he's nothing but a goddam ham and what's more he's breakin' up my home and I'm gettin' him the hell away from here and fast!' I don't know why but this sets me off and I bawl, but it's no use—he sends the dog back to the kennels in Pawling, New York, from whence he came."

. . . . .

"Well, he gets more and more dogs—male and female alike, but it's never the same. He starts in blaming me, and I him, and both of us whatever dog we're workin' but like James says, the rhythm is gone out of it. So after a while even Hollis begins to complain the act is getting a mess and this upsets him because he's booked The Radio City. Now the week before it, we're doing Boston to get the feel of a big house an' things are bad an' James is tensed an' all we need is to lay our egg on the *big* date, that's all. So in the middle of the week, James decides to give up the ghost and get the main dog back from Pawling—which he does. The dog is glad to see me but not *him*—but he does the act—honestly—*so great* we all cried. Including him. After the show, he is quiet and just lays still, paying no attention. Well, then, of course, we open in The Radio City and it's like a sensation. Right after the first show—there were four—the offers start in comin' in like undreamed of. Hollis is besides himself. It looks like we can be good for a half a million in three, four years an' on top of this came the tragedy. Which took place maybe twenty minutes or so after the last show. We're on nine-forty-two and off nine-fifty-five. So a little after ten, I'm in the dressing room K with the dog alone, feeding. You happen to have a cough drop handy?

(Continued on page 142)



APRIL *is depicted in this 14th Century plate by a man who appears to be doing something with a pointy stick. There must be a better explanation.*

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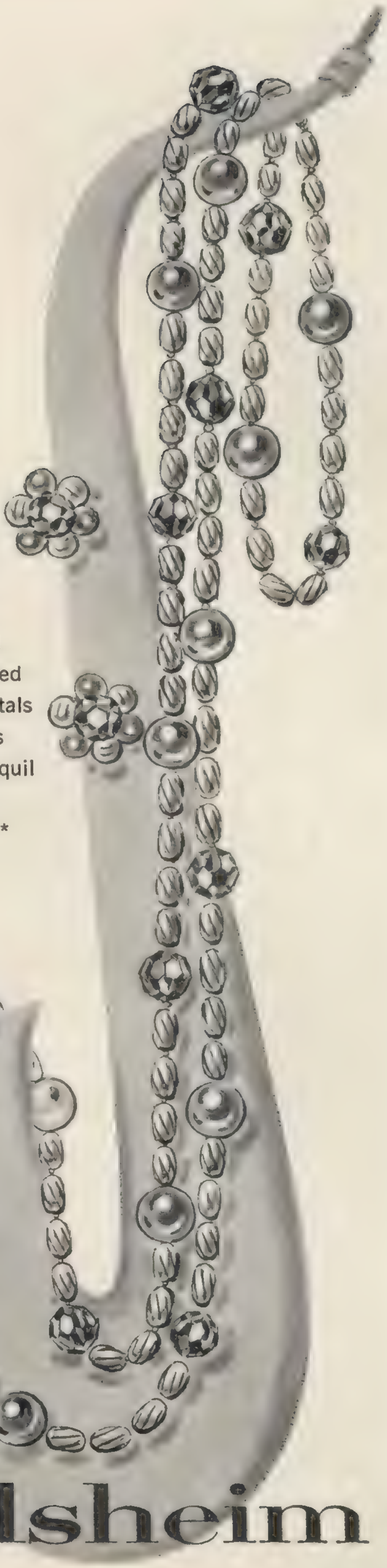
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THE DOG ACT

(Continued from page 140)

So—with the dog alone, feeding. He's finished his main course of beef nicely and is having his dessert of eggnog with whipped cream upon it, out of this red dish I bought for him which he adored. And he's happy and makin' sounds to say so and lookin' at me so sweetly between licks—oh, thanks. My throat was getting dry—and coming over every so often to give me a hug. An' this is what he happened to be doing when who should come in, fast without knocking, but James with Hollis, excited and glad. The dog jumps to his dish and eats glancing up at them. Hollis is looking at the dog, admiring. James comes to me yellin' about we're held over and throws his arms about me. With this, the dog gives one leap and the next you know there is blood all over an' me an' Hollis are working to get the dog loose from James's throat. We had some time till we succeeded. And James had to be taken to the Polyclinic for six stitches. Not too serious as it turned out, but still six stitches."

. . . . .

"Yes, Hollis took him by cab and when I got back to the dressing room K, there was the dog going on with his dessert like as if nothing had took place. Eating and smiling all over again. So after I cleaned up the place—some job!—I got down to doing what James told me the last thing before leaving—to discipline the dog. Firmly. But I couldn't the way he looked at me. Also I was sorry for his almost nervous breakdown. So I spoke to him an' told him he done naughty an' left it like that. Next morning, Hollis picks me up and we go to the Polyclinic. The doctor meets us with the news James is out of commission two weeks at least."

. . . . .

"Trouble breathing. Some news. With the first show on one-twenty-four. We go in an' we find James in bed very calm. As I told you, a character. His glasses on an' he's writing. He says to me—his voice sounds terrible—'Here's the routine wrote out. Wenzel—' that was the handler—'can take my cues. That is it. And the whistles are numbered. I trust Wenzel.' That's all he could talk. So Hollis stayed and I got a hold of Wenzel and one way or the other we got through the second day and all went well till the end of it when what do you suppose happened?"

. . . . .

"Wrong. The dog takes the same jump at Wenzel in the middle of the act, only luckily Wenzel is fast and only gets a gash of the wrist—but even this is enough to make him quit cold. I start to go looking for the stage manager to ring down, an' while I'm looking, I realized that damned if the dog ain't going right on ahead with the act! Can you imagine it? No whistles, no cues, no nothing. Does the whole act to the finish. By himself. Then eats. Again I refrain from mentioning to James. Just told him everything is going all right and to not worry. But come the time he comes out—discharged—and I have to sit him down an' tell him what's the score. He can scarcely believe it, till the next day he comes an' watches the act from out front. Later, we meet and he is like astounded. 'Well,' he says, 'it looks to me like you got no farther use for me,' he says. I try to reason with him but he is something miserable. I say, 'As long as the dough is comin' in weekly, what do *you* care?' 'I care,' he says. Then I went ahead and made the suggestion—meaning well—of why didn't he take a little trip or vacation. After what he'd been through after all. This suggestion didn't seem to go down too good an' the next thing we're in the middle of one of those yappin' contests about I-know-how-I'm-in-the-way-around-here an' about I-know-how-you-care-more-for-the-dog-than-for-me an' so forth an' so on an' all the rest of it."

. . . . .

"Who knows? You'd have to ask *him*. Some kind of a quirk, like characters *get*. But in the end, he went to his sister in Asbury and soon after, she reports to me on the long distance about instead resting, he's brooding the morning, noon, and night. So when we close The Radio City, I take the Sunday and go down to have this talk and I convince him, James, to take some rest cure. Which he does. For three months and a half. By this time, I and the dog are playing Las Vegas for *very* good money. James comes out there and he looks all right but drawn. I ask him. 'How was it?'

He says, 'Tiring.' I ask him what would he like to do. He says, 'Nothing.' I ask him what would he like to eat. He says, 'Anything.' After a couple days, I notice he never says more than one word at a time. He's in a bad shape. I know what's bothering him."

. . . . .

"Of *course* the dog. So I say, 'Would you like me to get rid of him?' 'Yes.' 'Will you train us up another one?' 'Yes.' 'How about I'll go on with this one till you got the other one ready?' 'Yes.' An' he goes. But he couldn't do it. He was too shot. Like Freiberg says—the psychiatrist we brought in—he seems to lost his power with the animals. He's developed some kind of inferiority, as they call it. An' soon after, that's when he cracked up and into Freiberg's place in Pennsylvania. I went down to see him whenever possible. He just sat, like a daze. Once I even said, 'I'll give it up and send the dog to Pawling.' He said, 'No.' He was still talking that one-word way. I said, 'Why not, dear?' He said, 'You.' It was hard to make him out. He was acting like some geek of some kind. One time. I even brought the dog out to see him, just to see—you know, to prove to them both it was all over and bygones be bygones. They just sat and looked at one the other, that's all. For the longest time. Then that one day, he died—James. Like *that*. The insurance people tried their best to give me a hard time but a lot of good it did them. I had Dr. Freiberg, after all. A witness."

. . . . .

"Well, the insurance people tried to paint it that he done something to himself, in which case they would not be liable. But like Freiberg told them, 'He died of giving in. A common cause.' "

. . . . .

"Oh, sure. *Much* more. But most of it I didn't understand at all. Like Freiberg said to me about what can happen when a person comes to feel superfluous—whatever that may mean. All I knew was, he died. So there I was."

. . . . .

"Well, what with what we'd saved, *and* the insurance, *and* now that no more bills from doctors and sanitariums, I thought to myself, why go on? I didn't mind for myself, but I saw it was too much a strain on the dog. I used to hear him—the poor thing—breathing heavy in the night, sometime. Upper respiratory. So we gave it up. He still does his act once a day, though. (*Don't* you? *Don't* you?) Sundays and holidays inclusive—but that's because he wants to, not *has* to. (*Do* you? *Do* you?)"

. . . . .

"Of course, *this* dog. Beau. What dog did you *think* I been talkin' about? No offense, but I don' think you been listening too good."

. . . . .

"In our room, where did you think?"

. . . . .

"Why not? Drop over tomorrow after lunch, I'll show you. I've got this footlight strip and his music on a record and his props. He does the whole thing once every day. For the fun of it. And on my tape recorder, I got applause effects for him. He likes that. (Ol' ham. Yes, you are! Ol' ham!)"

. . . . .

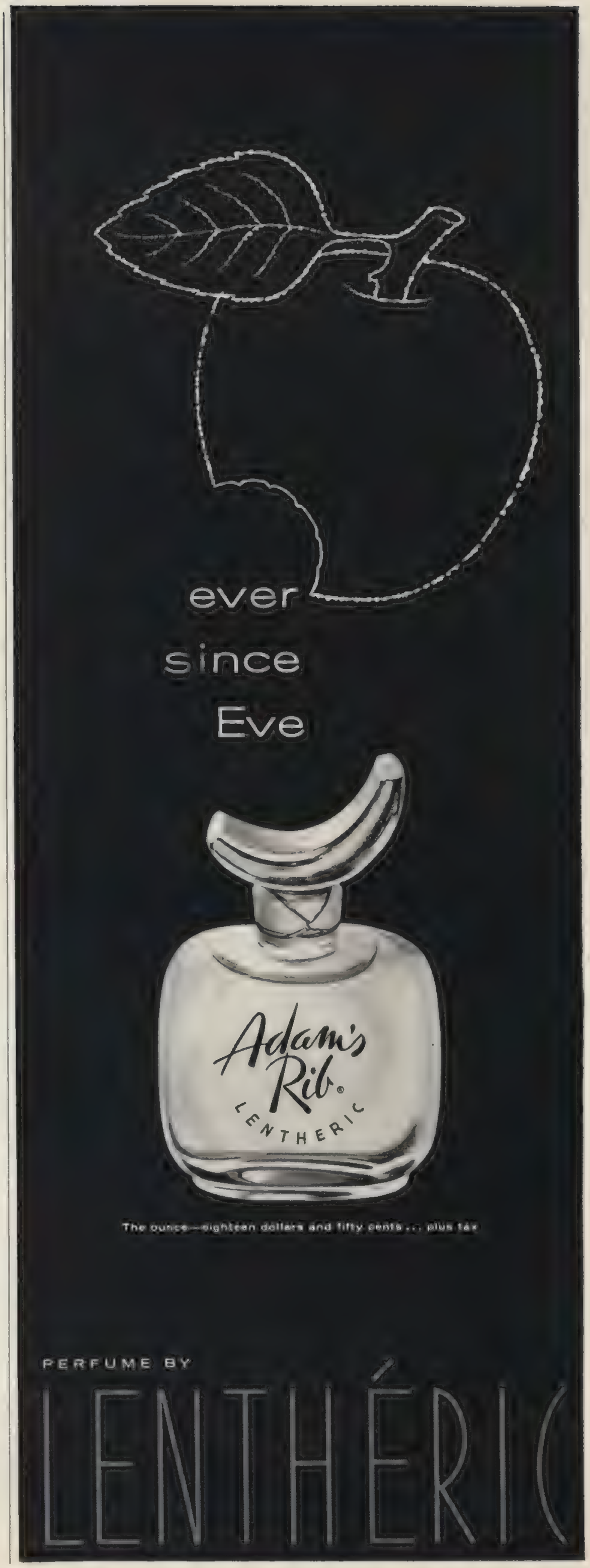
"Sure. But now what do you think about that character? My late husband James. Wasn't he a character, would you say? Imagine it—to crack up like that over plain nothing."

. . . . .

"Certainly. *If* I know the answers, glad to. Only I think I told you the whole everything already. If you can do something with it, go ahead an' do. We can come to some arrangement, I'm sure."

. . . . .

"No, thanks. No more. (Come on, lover. We're goin'. Say 'good night.' *That's* the way!) Well, see you. I've enjoyed our little chat. (All right, all *right!* Calm down. I'm comin'!) Ain't he something, this one? Nobody is more sensitive as a French poodle, y'know. This one—he knows about what I been tellin' you. See it in his eyes? See it? (All *right*, I said! Get down. *Down!*) He always gets like that—excited—when it comes bedtime. Well, good night."



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YOUR BEST FACE

"A little professional stroke" Continued from page 105

freshened again. Then there was a light patting all over with skin lotion. Then eye cream, and I was surprised to learn that you don't just dab cream on the lids and in the crow's feet region; it goes all around the eye from cheekbone to temple to eyebrow. On the area that was left, the treatment for me was moisture cream. This, my blonde visagiste explained, represented the skin care section of the make-up lesson.

Then we got to make-up, or, in my own mind, What I Had Come For. The first step was a thorough patting on of Arden's Velva Smooth Lotion, and this *was* thorough. As she whipped briskly over my jugular vein, the visagiste commented open-heartedly, "I am giving you a little professional stroke now, but otherwise you could do this at home."

"I have rather large pores," I said experimentally.

"*I know*," she caroled back. "But we can make them look a little smaller." Next she applied a thin slick of Velva Moisture Film, followed by Veiled Radiance foundation in a pinky-tan shade called rosetta. Suddenly, as this was going on, I remembered an era of my childhood when my mother tried all the face preparations from Edna Wallace Hopper to bear grease (I *guess* it was bear grease), and I thought with a shattering pang, "Signs of autumn—the autumn of my life."

Fortunately, there was no rising out of that tip-tilt chair. Instead, creme rouge was brought into play, shaded up and well to the side to de-emphasize the moon-like contours of my face. After a careful dusting of powder, we settled down to the serious trickery of eye make-up.

There was a clear understanding between us that the face in hand presented problems; however, this seaminess is handled by the Arden crew with such unvarnished candour that I had none of that death-wish sensation that is so vexing.

Eyes, then. Something known as "Pearly Silver" blotted out the under-eye circles. With a brush, a short blunt streak of Opal Blue shadow went on, stopped just at the outer corner of the eye. (This gave me pause since, when I attempted eye shadow, I laboured to carry it beyond the corner, out to the sides.) For the line on the lid, the visagiste used an "Eye-stopper" pencil which she first rubbed to dust on a little palette; then she picked up the dust with a fine brush and painted close, close, close to the roots of the lashes, again stopping the line short at the corner of the eye. With a dark brown pencil she filled in the eyebrow very mildly, again stopping short at the natural end. The final touch: mascara applied to the upper lash only. After a single brushing, she dipped her finger in face powder and dappled the lash, then painted more mascara over the powder. "I am showing you a trick," she said. More dappling. More mascara. "Your eyelashes look much longer." Quick as a cat with the hand mirror, I peered into it and found myself looking one-eyed. Cagily, the visagiste had painted one eye completely, left the other blank. And it *was* blank—and pale, and mousy. Concentrating on the painted eye, I grinned foolishly with delight. There was a new and undeniable sweep of lash where no sweep had been before. I could scarcely wait to have a soft red-apricot mouth brushed on before leaping up.

With professions of charm on both sides, I floated out, peering eagerly at the mirrors on the way.

* * * *

What did people say?—Well, first I met a friend in Bonwit Teller's who didn't say a word. We chatted for a few minutes, and then *I* said in bright hollow tones, "I've just been made up at Elizabeth Arden's." That more or less cancelled out anything *she* said subsequently, so I moved on to the office, where the standard comment seemed to be "Your eyes!" This was gratifying since the eyes—of all the elements—seemed the biggest improvement to me.

Although I am inclined to think that husbands and children should be deprived of the vote in matters concerning change, I was interested to note the reactions on the home front, which went rather like this. Girl-child: "Ooooo, every day you look worser." . . . Ten minutes later she appeared unexpectedly with saw-tooth eyebrows and an astonishing *moue* of last year's purple lipstick.

YOUR BEST FACE

The hand that touched Audrey Hepburn . . . *Continued from page 105*

lightning speed. A casual shout brought in the hairdresser, Mr. Jack, a cosy, balding man bouncing along in moccasins. Mr. Senz demonstrated the line he wanted for my hair, stressing such details as a "*transparency* of bang." "Feel this hair," he said to him. Mr. Jack did and cringed slightly, "Dry. No life."

We reviewed my *teinture* history; prematurely grey, I had for several years been trying to restore the original bitter-chocolate-brown colour of my hair, and while it sometimes looked well enough, mostly it had a strong red tone which I have never come to admire. "Rusty," was Mr. Senz's opinion, and he sent for his colourist, Ruby Gordon, a short, squarish man with a friendly William Bendix-Danny Thomas charm. In a matter of moments, Ruby got the message and off we went to the dye pots.

"What you need," he said, "is a neutral oil bleach. Then I'm going to take out all these rusty patches and make you a medium brunette—a little lighter than your own colour, but natural."

Lovely. He brought out a bowl of sea-coloured suds and went to work, swabbing it into my hair. "I did the girls in the Copa line," he volunteered, "when they had the blue orchid hair."

Time passed. The neutral oil bleach was washed out, and I looked at myself, surreptitiously. Pale orange hair; grey where grey by nature. Then Ruby swabbed on a potful of something that looked like green turtle soup—toner. After a few minutes, he washed it out and applied a "drab," explaining, "This is to take out the red." After a final shampoo—and this may surprise you—I came out an authentic brunette, dark brown with scarcely a trace of red.

Ruby then turned me over to Jack with a certain amount of red-blooded man-talk, "You see, Jack, she has no red at all now, a lovely natural colour."

"Oh, she'll probably always have a little red," said Jack, and with more of the masculine authority that prevails here, peppered my head with a swift assortment of pin curls and rollers. Under the drier, I observed shyly the wonders going on about me; among them, two fuzzy-headed little blond singers who were transformed into stylish gamines. Eventually, Mr. Jack retrieved me and began to comb out my hair.

"You haven't asked me a single question," he said, "and tomorrow you have to comb this." I was weak with the splendour all around me, so he set about explaining point by point just what I should do: "Brush your hair up and back to lift it off the head; then do the sides. You can always bring more hair forward, but you can't always put it back." It all worked according to plan: close sides, lift on top, a transparency of bangs.

"Come in here, darling," commanded Mr. Senz, and I went back to the Bette Davis make-up mirror. "What do you use on your face, dear?"

Ignoring the entire list, he cleaned my face with a standard combination of cream and lotion, and went on to state that eyebrows should never extend toward the nose beyond the point directly above the inner corner of the eye. And by the time this principle filtered through my mind, my eyebrows—which nobody had ever really cared about before—were a good deal wider apart.

"Close your eyes," said Mr. Senz, and sponged an Eddie Senz liquid foundation over my face, well up under the eyes. Then creme rouge, high and well to the sides to slice off the width of my face. Soft grey-blue eye shadow, which he put on with his fingers, peering in and out of a fetching pince-nez. A line of black mascara painted with a brush on the lids just above the roots of my eyelashes. With thumb and forefinger, he then deftly picked up each lid and gently pulled the colour down into the lash, destroying any look of artifice. . . . "Now you don't have to be able to draw a straight line to do this," he said, "just reach up over your head and hold the eyelid up by putting a finger on it, top and centre."

I did—just for practice, and with the eye of a fox, he said, "Are you a little bit short-sighted, dear?"

"Blind like an owl," I admitted reluctantly.

"That's good. It gives a droop to the lid, you know. It makes you look sexy."

A mauve pancake make-up came next, sponged on lightly.

(Continued on page 146)

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YOUR BEST FACE

The hand that touched Audrey Hepburn . . . *Continued from page 145*

Then, "If I don't do anything else for you, I'm going to get you to make your mouth bigger." And with this, Mr. Senz produced a colossal Japanese lipstick brush, and painted out the rather insipid cupid's bow that has marred my life to date. "But I can't use a lipstick brush," I moaned in despair.

"I'm going to give you one, dear. Don't take off all this lipstick tonight. Keep the outline, and then practise in the morning."

He powdered my nose and forehead very very slightly, switched the lights to a softer glow and surveyed the change. It wasn't hard to spot, either.

* * * *

What did people say? "Young-i-fying," said a painter I met at a cocktail party an hour later. "I think you've separated your features, but whatever it is, it's young-i-fying." The same evening, I was struck by what now seems to me one of the great discoveries the make-up doctors lead to: whether you agree or disagree with their choice of colour or other details, you get seen at a rate you've never been seen before. There's always the home front, of course, and there the comment from the rising generation was simply, "Worser and worser every day." . . . Juvenile delinquency, compared to this sort of thing, is scarcely worth a thought.

YOUR BEST FACE

Consider "le type" . . . *Continued from page 105*

She followed the masque with another cleansing operation, more hot cotton, and then said unexpectedly, "Do you use rouge?"

"Well, I try to, I should. But actually I don't much like it."

"If you like, I will put rouge, but for you I do not think it is *moderne*. I would like to make you pale—*bébé rose*—with beeootiful eyes and mouth."

The true-confession spring had been touched, "My mouth is ghastly," I said. "Too small, and I can't use a lipstick brush."

"I will show you," said Yvette firmly, as she smoothed on a thin, thin base of something called *Sans Risque* in a colour identified as *Malmaison*. This was the first of a series of cosmetics made in France by Dr. N. G. Payot, and what I say is, she may be N.G., but elle n'est pas mal. The powder was Cote d'Azur—pale but sunny, a boon to women of ivory pallor when they are struck by the light of electricity.

Since rouge was out, Yvette did my eyes with emphasis, carrying the eyeliner and shadow well out to the sides, which is the no-rouge way of minimizing a too-round face. Finally, she painted a lush round, larger than life *bouche* in deep, red-velvet red. For the third time around, I found I was absolutely "stuck" on my own face.

Still wearing the blue towel turban, I went back to Mr. Carlin who unwound me and brushed out the high-wide-and-close-at-the-sides into a mad French flurry of swirls, with Left Bank bangs streaking across my forehead. To an equally mad French flurry of approval, I slipped into the night and taxied buoyantly home.

* * * *

What did they say? . . . Well, the outer-space scientist who lives across the street said—as a matter of fact, I don't think I care to recall what he said. On the other hand, my husband, a devotee of the Late Show which had recently featured *White Cargo*, said in what I felt was a good try at being Walter Pidgeon, "By the saints! . . . Tondeleyo." And then he said, "Why don't we go out to dinner?"

L'ENVOI

A half dozen years or so ago, the late Fred Allen remarked that you only live once, but if you work it right, once is enough. Under the head of working it right, I have come to include being "made over" by the make-up doctors. As a form of innocent merriment, it's hard to beat, and the results, especially when backed up with a few personal convictions and steady workouts with that lipstick brush, are—well gratifying. The cost is less than suspected. Namely:

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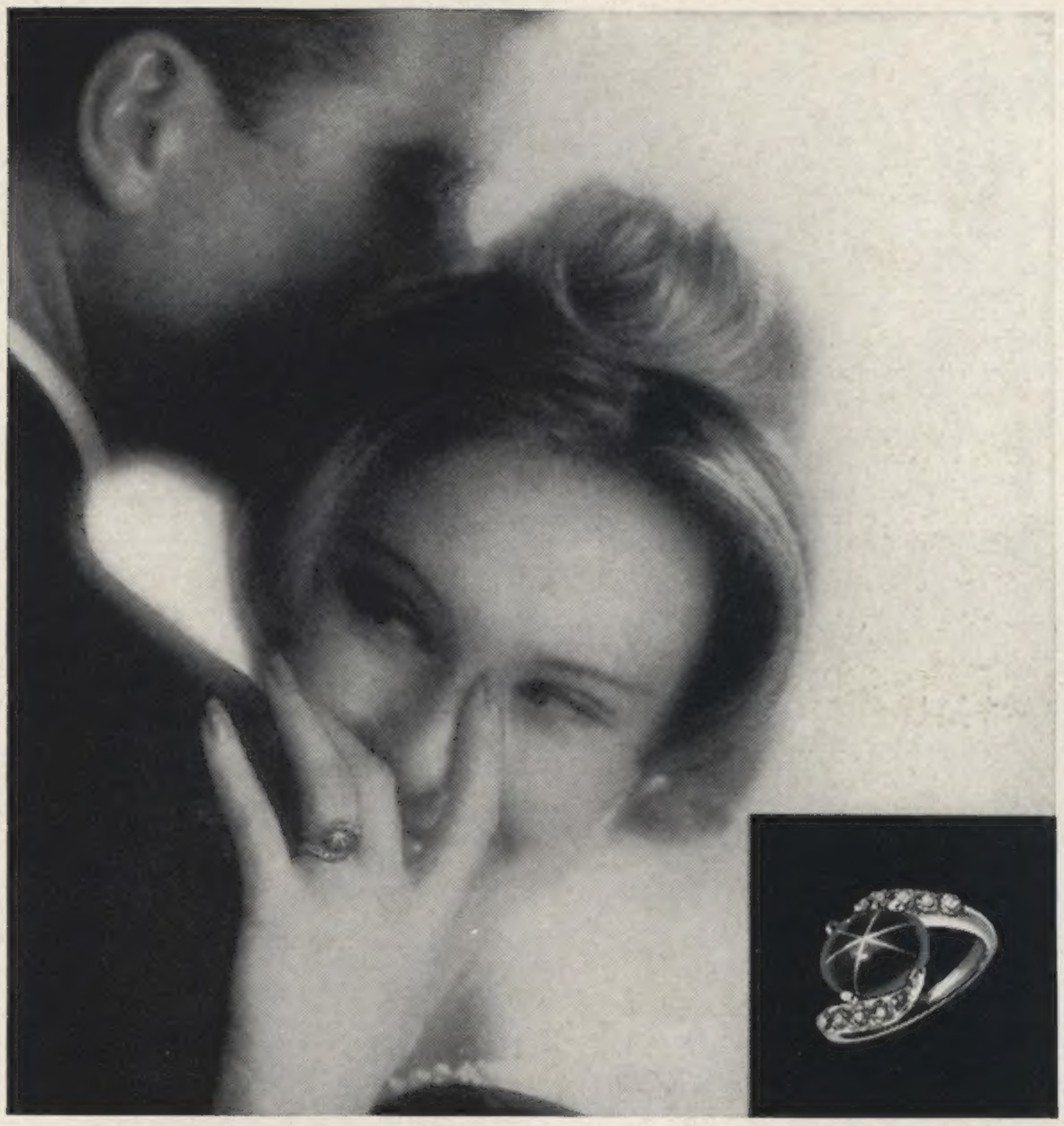
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